SELECTED UNPUBLISHED ANTHEMS
OF CHARLES WESLEY, JR.

by

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CHAPTER I

INTRODUCTION

Problem

English sacred music has long been recognized as an important part of the repertoire of American choral organizations. Yet, the English anthem of the second half of the eighteenth and the early nineteenth centuries is seldom represented on concert programs. A wealth of anthem material from the period 1750-1834 exists, but much of this music is still unpublished and is not readily available for performance. As a result, American choral conductors tend to program anthems written mainly during the periods prior to the mid-eighteenth century. In order to make a contribution to the expansion of the repertoire of English sacred music to be included on concert programs, selected unpublished verse anthems of Charles Wesley, Jr. were chosen as an outstanding source.

Purposes of the Study

The primary purpose of this study was to locate, prepare, and make available an edited series of Charles

Wesley's verse anthems which might be suitable for high school or collegiate performance.

A second purpose was to give a public performance of selected anthems by Charles Wesley out of which grew suggestions related to performance practices. In addition, an effort was made to determine ways in which the anthems may be used in training high school or collegiate choirs.

Another purpose was to make formal and stylistic analyses of Wesley's anthems.

The final purpose was to make a survey of performance practices as seen in the verse anthem of the Restoration and Georgian periods and to show the relationship of these practices to those found in the anthems of Charles Wesley.

Limitations of the Study

The anthems of Charles Wesley which were chosen for this study were from a manuscript entitled, A Collection of Anthems and Words (1777-1796), by Charles Wesley, (HM 486). This collection of anthems is owned by the Henry E. Huntington Library, San Marino, California. The collection contains nine anthems, four of which were considered suitable for research purposes. In many of his works, vocal passages for solo voices have a prominent place. In others, the chorus receives the emphasis. Since this study was designed primarily for use by choral conductors, the anthems chosen were limited to those which included principles and devices in choral composition which would be of educational and musical value to high school or collegiate choral organizations.

Definition of Terms

Cathedral Anthem. A general term used to denote the large body of seventeenth, eighteenth, and nineteenth-century anthems which were written during the Restoration and Georgian periods, and were designed primarily for use in the Anglican service.

Cantata-Anthem. A sacred vocal composition consisting of several movements, interspersed with recitatives, arias, duets, and quartets for soloists, its text usually taken from the holy scriptures. The form evolved during the reigns of Charles II and James III and reached its standardized form during the mid-eighteenth century.

Verse Anthem. An anthem written for solo voice, solo ensembles, and full chorus. At times, sections or movements for instruments or organ are included in this type of anthem.

Solo Anthem. A verse anthem written for solo voice only, concluding with a short section for chorus. However, in some cases, the solo sections are separated by brief passages for chorus.

Male Alto. The term is applied to a male singer who through the use of the falsetto mechanism is capable of singing the alto part of a modern vocal score. The terms counter-tenor, falsettist, and male alto may be used interchangeably. The male alto voice was cultivated mainly by the English during the sixteenth and seventeenth centuries.

Falsetto. A vocal register produced (very distinctively in the male voice) when only the inner edges of the vocal bands vibrate and there is a lack of vowel tension in the pharynx. This voice lies above the normal range of the male voice. The range of the falsetto voice is approximately two ocatves. Originally this voice was thought to exist only in the male, however, contemporary evidence reveals it to be present also in the female voice.

Male Choir. In the Anglican church a group of singers, composed of men and boys singing the soprano, alto, tenor, and bass parts. From 1550 to 1750, boy sopranos and falsettists were used exclusively on the treble parts, but today some Anglican churches make use of female sopranos and altos.

Method of Research

Locating the Material. In consulting numerous reference works on unpublished works of English composers, it was found that the bulk of Charles Wesley's compositions was in the possession of the British Museum, London. However, not one of the initial texts consulted referred to anthems by Charles Wesley which could be found in American libraries. After consulting the book, A Census of Autograph Music Manuscripts of European Composers in American Libraries, 1953, by Otto E. Albrecht, (1:1962) it was revealed that a collection of Charles Wesley's vocal music was available in the Henry E. Huntington Library, San Marino, California. A listing of the anthems was found under the card catalogue title, A Collection of Anthems and Words, (1777-1796), by Charles Wesley, (84). The collection was formerly owned by William K. Bixby (1857-1931), an American industrialist. Having definitely located the manuscript, permission to review the works as a reader was granted.

Obtaining the Material. A selected group of anthems examined in the Henry E. Huntington Library was microfilmed for more detailed study. All anthems examined were those written by Charles Wesley, Jr. Having microfilmed the material, it was then reproduced by means of the Xerox copyflow process.

Selecting the Material. Nine anthems in the Charles Wesley manuscript were reproduced, and four of his compositions were chosen as appropriate for purposes of this study.

As a basic premise for selection of the scores to be used in this dissertation, several criteria were established. The criteria established were:

1. Does the text represent good literature?
2. Is the text theologically sound?
3. Does the music interpret the text?
4. Is the music subservient to the text?
5. Does the texture generate from the meaning of the words?
6. Are there contrasts in texture?
7. Are there extreme demands in vocal range?
8. Is the melody basically diatonic, chromatic, or composed of numerous wide leaps?
9. Are there instructional values which might be derived from learning the music?
10. Does the music suit the needs and interests of high school and college students?

Principal Documentary Sources. The book, *Memorials of the Wesley Family*, 1876, by George J. Stevenson served as one of the principal biographical sources of information on Charles Wesley (38). This book was of immense value in developing a composite view of the life and works of the composer. Another important source consulted on the life of Wesley was a biography by J. T. Lightwood, published serially in a periodical entitled, The Choir, Volume XIII, January, 1922, (55), and Volume XIV, January, 1923 (56). The material contained in these articles provided a highly detailed account of Charles Wesley's life and includes numerous facts which are not found in Stevenson's book.

The book, English Cathedral Music from Edward VI to Edward VII, by Edmund H. Fellowes, 1941, provided valuable information on the history and development of music in English cathedrals (19). In addition, the text provided an excellent description of the verse anthem as it existed during the middle of the eighteenth century.

Robert Donington's book, The Interpretation of Early Music, 1963, supplied essential details related to interpreting symbols used in a figured bass (20). The book also included important information on the origin and development of time signatures.

The primary sources used for information on the act of singing were Victor Field's book entitled, Training the Singing Voice, 1947, (2) and Expressive Singing, Volume II, 1961, by Van A. Christy (13).

Organization of the Remainder of the Study

Chapter II is a biographical summary of the life of Charles Wesley and includes details related to the composer's early life, music education, professional activities as organist, and composer, choral works, and his last days.

Chapter III presents a historical account concerning the verse anthem as it developed from those written by William Byrd (1543-1623) and Orlando Gibbons (1585-1625), finally reaching a standardized form (cantata-anthem) during the mid-eighteenth century. The discussion is organized according to representative composers and their works. In addition to the historical account of the verse anthem, some performance practices of English cathedral music of the eighteenth and nineteenth centuries are given attention.

Chapter IV is devoted to analyses of selected anthems by Charles Wesley. The anthems are analyzed according to vocal and instrumental forces used, text, meter, and rhythm, form, melody, texture, and tonality.

Chapter V is a description of the conditions surrounding a public performance of selected unpublished anthems by Charles Wesley. The description includes a discussion of rehearsal techniques used in preparation of the performance, with space given to problems of interpretation, acoustics, and choral balance.

Chapter VI comprises a discussion of the approach and method used in transcribing and editing the anthems contained in Part II.

Chapter VII deals with ways in which Charles Wesley's anthems might be used for instructional purposes in a choral program. Also included are performance practice suggestions as they relate to the verse anthems used in this study.

Chapter VIII consists of a summary and recommendations.

Appendix A includes a listing of Charles Wesley's vocal manuscripts contained in American libraries but not used in this study.

Appendix B contains a supplementary list of published editions of verse anthems.

Part II of the study includes four unpublished anthems edited and transcribed from the manuscript, A Collection of Anthems and Words, (177-1796) by Charles Wesley.

CHAPTER II

BRIEF BIOGRAPHY OF CHARLES WESLEY, JR. ORGANIST, HARPSICHORDIST, COMPOSER, AND TEACHER, 1757-1834

Family Background

Charles Wesley, Jr. was born at Number 3 Charles Street, Bristol, England, December 11, 1757. He was the son of the Reverend Charles Wesley, Sr., evangelist, hymn writer, and poet (1708-1788). Charles Wesley, Sr. was well trained as a minister and in 1729 was awarded an M.A. degree from Christ Church, Oxford University.

In 1738 Charles, Sr. became curate to Mr. Stonehouse, Vicar of Islington. Shortly afterwards, Reverend Wesley discontinued his work as curate and became an itinerant minister. He continued in this capacity until 1756, at which time he devoted his time to evangelistic activities in Bristol and London (27:1258).

Charles Wesley, Sr. was not only famous as a minister, but was well known as a hymn writer. His purpose in writing hymns was that they be used as a means of instruction and in establishing the faith of the followers of Methodism. Reverend Wesley is reported to have written over 6,500 hymns (27:1257).

Charles Wesley, Jr.'s ancestry also included an uncle, the illustrous John Wesley. John Wesley was the brother of Charles Wesley, Sr., and was born at Epworth, England, (1703), and died in 1791. Like his brother, John Wesley was also an itinerant minister and received an M.A. degree from Oxford University. Following receipt of his M.A. degree, John went to Lincolnshire to assist his father as curate at Epworth and Wroot. Around 1729 he returned to Oxford as a tutor. In addition, John Wesley also became the leader of an organization already established known as "Oxford Methodists" (27:1256).

The entire Wesley family, beginning with Samuel Wesley (1662-1731), was known for its vigorous activities in the field of religion, however, a new direction in vocational interest was taken during the mid-eighteenth century. The three Wesleys who made a departure from the family tradition were Charles, Jr., Samuel, (1766-1837), brother of Charles, and Samuel Sebastian Wesley, (1810-1876), son of Samuel.

Samuel, brother of Charles, Jr. became a fine composer and organist. Having his brother as an image, Samuel Wesley was able to make rapid progress. Of Samuel it has been said that "Before he could even write he composed much music, and at eight years old, he was able to put down on paper the music of the oratorio "Ruth," which he had composed at the age of six." (38:99).

Samuel Sebastian Wesley, son of Samuel Wesley and the third musician in the line of musical Wesleys also became an outstanding organist and composer. During the early nineteenth century, he served as organist in several churches of distinction: Hereford Cathedral, 1832, Exeter Cathedral, 1835, and Leeds Parish Cathedral, 1842 (5:1181). Samuel Sebastian is the author of a very important treatise entitled, A Few Words on Cathedral Music and the Musical Service of the Church With a Plan for Reform, 1849. Establishing an enviable record for himself, Samuel S. Wesley became the last of the musical Wesleys.

The individual who played an outstanding role in shaping the future of Charles And Samuel was their mother, Mrs. Sarah Gwynne Wesley, (1726-1822), an amateur singer and harpsichordist. Mrs. Wesley came from a musical family, and her sisters, Mrs. Waller and Miss Rebecca Gwynne, were celebrated for their singing and performances on the piano, harp, and guitar. Having several relatives who were actively engaged in musical performances, Mrs. Wesley continued the family tradition by singing and playing the harpsichord for her sons when they were very young (38:453). Therefore, it may be said that Mrs. Wesley asserted one of the earliest influences on Charles and his brother in their choice of music as a career.

Early Life, Bristol, England, From 1757 to 1769

Musical Training. Early in life, Charles, Jr. revealed a natural talent for music. When only "two years and three-quarters old," he astonished his parents by being able to play a melody on the harpsichord and in "correct time." (38:447) Reverend Charles Wesley was convinced that the young Charles had an extraordinary gift and began seeking ways through which he could promote his son's talents. He took him to London for an appraisal. One of the first persons who heard him in London was Mr. John Beard, (c. 1777-1791), an English tenor, for whom Handel wrote some of the songs in his oratorios. Mr. Beard was impressed with him and offered to have him admitted as a choir boy at the Chapel Royal (38:448). This would have been a wonderful opportunity for Charles, Jr. to gain a musical education under the direction of highly expert musicians, as it was within the walls of the Chapel Royal that many of England's most prized musicians, composers, and organists received their training. Some of the musicians who received their training in the Chapel Royal were: William Byrd, (1542/43-1623), Orlando Gibbons, (1583-1625), and Pelham Humpfrey, (1647-1674). Charles' father refused the offer because he had a stong desire for the boy to become a clergyman. Yet, according to Charles Flint, Reverend Wesley is reported to have stated that ". . .nature had marked him (Charles, Jr.) for a musician and that there would be no way of hindering him but to cut off his fingers." (21:178)

When Charles Wesley reached the age of six, he was placed under the guidance of Mr. Rooke, a Bristol organist. Mr. Rooke did not discipline the young musician and allowed him to wander "ad libitum." (38:448) In the meantime, Reverend Wesley was not pleased with Mr. Rooke and continued to seek advice from other musicians located in London. Two of the musicians were Mr. John Keeble (1711-1787) and Dr. Samuel Arnold, (1740-1802). Each of the above named individuals was impressed with Charles Wesley's ability, however, it was Mr. Keeble who recommended that he study Latin until fourteen years of age at which time he should begin the study of harmony (38:448). The advice was not followed and Charles Wesley began private study with Dr. Arnold under whom he worked for two years. During this period of instruction, he studied Handel's lessons, works by Domenico Scarlatti, and several of Dr. Arnold's own sonatas. (38:450)

Youth, Bristol, England,
1769 to 1774

Private Study. After displaying his prodigious talent before men of musical stature and completing a period of instruction with Dr. Arnold, Charles Wesley was then permitted to study organ with Mr. Joseph Kelway (? - c. 1782) and composition with William Boyce (c. 1710-1779). The dates of his study with Mr. Kelway and Dr. Boyce can only be approximated. The period of study with Mr. Kelway is verified through a comment by Reverend Charles Wesley as he related "When Charles was twelve years old, during the summer of 1769, he was daily with some of the musical celebrities who met at Mr. Kelway's to hear the boy play." (38:451) Reverend Wesley stated in 1777, that "for some time Charles had been a student of Dr. Boyce." (38:452) For at least wo years he studied with Joseph Kelway. During his lessons with Kelway, examples from Handel's Messiah were among the materials used for instruction (38:450). A natural outcome of his work with Joseph Kelway and also with Dr. Arnold was that Charles Wesley became an authority on the "correct performance" of Handel's music (55:124). Not only was he taught the manner of performing the great composer's music, but his teacher, in words of admiration and praise, compared Charles with

Handel. Kelway is reported to have stated that Charles played better than any of the masters, ""and that Handel's hand did not lie on the harpsichord better. . ."" (55:12) Apparently those words of praise had little effect upon Charles, and Mr. Kelway gave him a thorough foundation (55:12)

Academic Study. Charles, Jr. attended schools in Bristol, but received training in Greek and Latin from his father. Reverend Wesley ". . .did not appreciate the public schools of that period and regarded the contacts therein as "corruptors." (21:176)

Public Performance. While a student of Joseph Kelway, Charles appeared on a recital as harpsichordist in the New Music Room, Princess Street, Bristol, England, February, 1769. A Bristol newspaper carried a review of the concert which Reverend Wesley preserved. The following is an extract from the review:

> ""The band was but a small one, yet the pleasing execution exhibited by some of the performers gave general satisfaction and to a very genteel audience. The singular abilities of Master Wesley, who played a concerto on the harpsichord, are almost apt to stagger credibility itself, so that the voice of praise is enfeebled when it would recount the excellence of his merit and the power of his imagination; and as I cannot do him justice by praising him, I will not attempt to say anything further of his extraordinary genius . . ."" (55:12-13)

A New Residence. For twenty-one years the Wesley family had lived in Bristol, England, but the time finally arrived when Reverend Wesley felt that their present dwelling at Number 3 Charles Street was overcrowded and that he should seek a larger house. Being friendly with a Mrs. Gumley, " A lady of good social position, resident in Bath," (55:83) Reverend Wesley was offered a lease on her townhouse at Number 1, Chesterfield Street, Marylebone, England. The offer was accepted, and the family left for their new residence in 1770 (54:83).

The new place of residence into which the Wesleys moved was very spacious. A special feature of the house was a music room, large enough to accommodate an audience of fifty persons, an orchestra of four violins, cello, first and second horns, two organs, a harpsichord, and a small choir (50:101).

Many persons of distinction frequently visited the Wesley home, and it easily became a cultural center for London's socially elite. Among the numerous visitors were General Orgelthorpe, Daines Barrington, who investigated on behalf of the publication called Philosophical Transactions the talents of Mozart and Crotch, and Lord Mornington, professor of music at Trinity College, Dublin (50-102-03).

Adulthood, Marylebone, 1777 to 1821

Subscription Concerts. Having settled in the residence in Marylebone, Reverend Wesley in 1779 began organizing a series of private subscription concerts. The concerts took place in the music room of his home and were held until the year, 1788. Charles and Samuel Wesley were the principal performers at these affairs. A typical program featuring the Wesley sons presented on March 6, 1783 follows:

Part I

Overture. . . . . Charles Wesley
Song (Handel) "Return, O God of "Hosts" Battishil
Concerto. . . . . Geminiani-Corelli
Organ Voluntary. . . . . .Samuel Wesley
Trio, Violin, Violoncello, and Pentachord, composed by Hugh Reinagle, performed by Hugh and Alexander Reinagle and Samuel Wesley

Part II

Organ Voluntary. . . . . .Charles Wesley
Violin Solo. . . . . .Samuel Wesley
Song, "The Soldier Tired" (Arne).Battishil
Duet for two Organs "Dead March"
Overture, "Atalanta"

(50:101)

Reverend Wesley was proud of his sons and their ability as performers, but he limited their performances to the Wesley residence. As a result of his father's restricted views, Charles, Jr. never became an outstanding figure among the general public, but always remained a favorite of those considered to be socially elite.

Activities as an Organist. By the time Charles Wesley had reached the age of thirty-one, his reputation as a performer on the harpsichord and organ was well established, and he had become well known as an interpreter of Handel's music (54:124).

Thus, in the year 1788, Charles Wesley was asked to file an application for the position of organist at St. George's Chapel Royal, Windosr, (56:83) a post which had become vacant by the death of Edward Webb. Charles, Jr. first consulted his father for advice. His father was fully cognizant of the benefits which might be derived from Charles' associations at Windosr, yet he encouraged his son to refuse the position (38:456-57). Reverend Wesley did not wish that Charles fill the position because he was not interested in promoting his sons as court performers, neither could he agree to exposing his sons to the "temptations of the fashionable world." (38:457) In a letter written to Dr. Shepherd, Canon at Windsor, Charles leaves no doubt that he had a strong desire to fill the position and clearly apologizes for his refusal. The letter is as follows:

> Chesterfield Street, March 25, 1788.
>
> Dear Sir,--I am truly sensible of your kindness. The only reason I do not solicit for the organist's place at Windsor is because my father makes it his last dying request that I should not solicit for it. Permit me, however, to say, that I should always esteem it the greatest honor and delight to obey the commands of my gracious sovereign; and if these should direct me to Windsor, it would make me singularly happy, as I could then follow my own inclination without disobliging my father, whom I have every reason in the world to esteem and love.--I am, dear sir, with gratitude and respect, your much indebted servant,
>
> Charles Wesley (38:457).

According to the date of this letter, Charles was old enough to have been able to make decisions of his own, but he respected his father's opinions and faithfully followed his suggestions. A few days after the letter had been submitted to the Canon at Windsor, Reverend Wesley died, (March 29, 1788), therefore leaving Charles with an inner satisfaction of having remained totally loyal to his father.

In 1796, Charles applied for a position at Saint Paul's Cathedral (56:83). He was not successful in obtaining this job. According to Armstrong, the reason is implied in a comment made by one of Saint Paul's senior clergymen, "We want no Wesleys here." (50:98) Charles Wesley was a favorite entertainer of George III, and when the King heard that Charles had been rejected at Saint

Paul's he tried to find ways of amending the injustices bestowed upon the musician by promising him a pension of 200 pounds per year. Due to an illness which seized the monarch, the promise was never fulfilled. However, the Prince Regent, who later became George IV, appointed him as "organist in ordinary" and "musical preceptor" to his daughter, Princess Charlotte (10:398). The title "organist in ordinary" seems to have been "a somewhat empty title," and Mr. Wesley did not appear to have received any reward for his services (56:230).

While still organist for George IV, Charles Wesley also began a period of service as organist at St. Marylebone Parish church. When the new church was built in 1817, his services were continued. Charles Wesley held this position for the remainder of his life (39:200).

Creativity. Information concerning the creative activities of Charles Wesley is rather scarce. Mr. Wesley kept a very detailed account of his daily activities in a pocket ledger and mentioned interesting sermons which he heard and several of his keyboard performances, but hardly anything is said about his compositions. Stevenson clarifies the situation when he states that "Charles Wesley's pen was used for little else than music," and "letters he seldom wrote, even to his most endeared friends." (38:460)

Nevertheless, he wrote a large number of musical compositions and, relying on further information by Stevenson, Charles Wesley's works were "known (during the composer's time) and admired by the lovers of musical science." (37:461)

The years 1777-1821 represent a period during which Charles Wesley produced a large majority of his musical compositions, and these works are contained in two manuscripts, A Collection of Anthems and Words, 1777-1796, (79) located in the Huntington Library and Miscellaneous Sacred and Secular Compositions, 1778-1821, (74) located in the British Museum. In the two collections, one can discern a definite preference for choral writing, the anthem being the most conspicuous form.

Although Charles Wesley devoted a large segment of his time during the period under consideration to writing anthems, the two collections also reveal that he wrote compositions in other musical styles, some of these works being, Te Deum in E Flat, (1786) Nunc Dimittis, (1788) Symphony in E Flat, Six Concertos for Organ, Opus 1, and a hymn, Thron'd in Thine Essential Glory, (1796). This hymn was performed under the direction of the Earl of Uxbridge, February 16, 1803, for the "Concerts of Ancient Music." The title, "Concerts of Ancient Music," was one used to characterize a series of concerts sponsored by a group of distinguished English musicians whose primary purpose was to continue the interest in the music of Handel and Purcell, and madrigals. The group was active from 1776 to 1848. Charles Wesley, Jr. was a member of the group of musical enthusiasts, and it was through their sponsorship that many of his compositions were heard.

Published Works. As a composer, Charles Wesley did not enjoy the privilege of seeing a large number of his works published. Only a few of his works were published, and the others remain in manuscript awaiting the arrival of interested scholars who are capable of transcribing the works so as to make them available for publication.

Charles Wesley's first published work was a set of six concertos for organ, published in 1778 and issued under the guidance of his composition teacher, Dr. Boyce (38:460). As a means of showing his gratitude for the inspiration and training received from William Boyce, Charles, Jr., upon the death of Boyce, 1779, set to music the text of an ode written by Reverend Charles Wesley and dedicated to Dr. Boyce.

During the first half of the nineteenth century, several of Charles' vocal compositions received attention through inclusion in some outstanding musical collections of this period. John Page printed the anthem, My Soul Hath

Patiently Waited, in his Harmonia Sacra, Volume II, (1800), (75:168) and Novello issued a volume of organ music, (1831), entitled Cathedral Voluntaries, which contained two of Wesley's anthems arranged as organ solos (15:1213). In addition to Page's and Novello's interest in Charles Wesley's music, Hackett published in the National Psalmist, (1842), one of the composer's vocal duets, Lord Remember David (10:399).

Following the inclusion of a vocal duet in Hackett's collection, no other vocal works appear to have been published until 1957. During this time, Novello published the anthem, Like As We Do Put Our Trust In Thee, edited and transcribed by Richard Graves. This anthem is an excerpt from My Soul Hath Patiently Waited mentioned above (73).

Among the instrumental works written by Charles Wesley, Hinrichsen, a twentieth century publishing firm, has issued three of his string quartets, those in F, D, and B flat (44:97). Gerald Finzi, the editor, describes the works as being valuable in one's preparation for Haydn and Mozart (44:97).

Other Hinrichsen publications of Charles' music include, Organ Voluntary, No. 5, written about 1812 (43:97).

Last Days, Marylebone and London, 1822 to 1834

Up to 1820 most of Charles Wesley's creative efforts had been primarily devoted to writing and performing music for the Anglican church. However, in 1820 the Methodists called upon him to make a revised edition of John Wesley's Sacred Harmony, a "tune-book" first published in 1780 and revised in 1788. Charles gave the "tune-book" his attention during a period of two years, completing his edition in 1822 with an introduction by Reverend Watson. The 1788 edition of John Wesley's hymnal was not radically altered, the most outstanding change being Charles' introduction of one of his own melodies as a substitute for a melody called Mourners, but the text of the hymn remained the same. Having established a reputation for his edition of Sacred Harmony, Charles Wesley's services were sought by other "tune-book" editors. He rendered his services, but his reward often consisted of thanks rather than financial remuneration (56:191).

The year 1822 marks the death of Mrs. Sarah Wesley at which time Charles and his sister rented an apartment in Marylebone near Marylebone Road. They remained there until 1826. At that time, Sarah sought another place for Charles and herself, and they finally settled in Dorset Square, Marylebone (56:216). There Charles and his sister spent their lives until she died in 1828.

After Sarah's death, Charles continued his services as organist at the Marylebone Parish Church and did private teaching. These activities were his major sources of income. Additional support came from an annual grant of 50 pounds from the Methodist Conference, first made to Mrs. Wesley, then to Sarah, and was continued to Charles, Jr. (38:466). As he grew older, his funds began to diminish, so he moved into "hired lodgings" at Number 20, Edgeware Road, London (38:467).

While a resident on Edgeware Road, Charles ". . .became a familiar figure in the district because he continued to dress in the fashion of a bygone time." (50:99) On May 23, 1834, Charles Wesley, Jr. died and was buried in the churchyard of the Marylebone Parish Church (26:591).

CHAPTER III

A BRIEF HISTORY OF THE VERSE ANTHEM TO 1830, AND SOME PRACTICES RELATING TO THE PERFORMANCE OF CATHEDRAL MUSIC IN EIGHTEENTH AND NINETEENTH-CENTURY ENGLAND

Introduction

Derivation of the Verse Anthem. The verse anthem was introduced into the Anglican service as a result of political unrest and economic instability. In 1534, Henry VIII influenced Parliament to pass the Act of Supremacy which established the Anglican church as the state church, with the King as its head (41:167). This event effected a severance of ties with Roman Catholicism and prepared the way for the use of English as the official liturgical language. A severance of ties with the Roman church also motivated composers to experiment with musical settings of the liturgy in English (36:16).

During the reign of Henry VIII, England's economic structure began to deteriorate (36:58). Because of an "Expropriation of endowments and inflation. . . ." the cathedral choirs diminished in size (29:25). In addition, where it was difficult to find good musicians, it was practical to place the major responsibilities for performance on the best singers (29:25). These factors, coupled with the appearance of English as the official liturgical language, may be considered as some of the primary reasons for the use of verse sections in the English anthem.

The Renaissance Verse Anthem. The earliest verse anthems of the sixteenth century follow the traditional use of imitative counterpoint. Their verse sections are well defined, and the accompaniments are for viols or organ. In the choral sections, the viols or organ usually doubles the voice parts. However, for solo sections, the instruments provide parts which probably could have been sung by members of the choir. An example of this early form is Christ Rising Again (Part II) by William Byrd (1542/43-1623). This composition is one of the earliest examples of an anthem written in verse style (49:66). The work opens with an introduction for viols or organ, after which two solo voices enter making use of imitative counterpoint. A choral section follows, written in "familiar style," but gradually becomes more polyphonic. Once the path was prepared by William Byrd, other composers followed his procedure. Two of these composers were Thomas Tomkins (1573-1656) and Orlando Gibbons (1583-1625).

Thomas Tomkins is best remembered for his collection of church music entitled Musica Deo Sacra, printed in 1668, (78) twelve years after his death. This collection is in five volumes. Volume I is for medius soprano, volume II is for counter tenor, volume III is for tenor, volume IV is for bass, and volume V contains the organ parts. Among the compositions included in the collection are ninety-three anthems, forty-one of which are verse anthems. The verse anthems in Musica Deo Sacra indicate that Tomkins, like Byrd, also adhered to a polyphonic style of writing. The anthems reveal still another interesting characteristic. His short choruses assume the function of repeating words as well as music sung by the soloist. This technique is used in My Shepherd is the Living Lord, which is one of Tomkins' published verse anthems from Musica Deo Sacra (77:292).

With Orlando Gibbons, the verse anthem was also a preferred style of sacred music. Out of thirty-nine anthems by Gibbons, fifteen are full, the remainder being verse anthems (33:183). Like William Byrd and Tomkins, Orlando Gibbons' verse anthems are dominated by contrapuntal textures. However, the textures are more contrapuntally complex (32:192). Another outstanding characteristic of Gibbons' verse anthems is that of having the chorus repeat all or part of the text presented in a preceding solo section. This is a usual procedure with Orlando Gibbons, but at this time, is not a new technique (32:192). An example is This is the Record of John (89).

Upon the death of William Byrd and Orlando Gibbons, the first period of the verse anthem is said to have come to a close. However, the foundation established by these composers provided a point of departure for those of future generations (42:76).

Development of the Verse Anthem Under Charles I and the Commonwealth (1625-1649)-1649-1660)

Status of Cathedral Music. Charles I came to the throne in 1625. According to Playford and referred to by Burney, he studied the viol da gamba and made some progress on that instrument (12:287). Charles I was partial to church music and promoted the English service. In addition to promoting the service, he ". . .often appointed, the service and anthems himself, especially that sharp service of Dr. William Child being from his knowledge in music, a competent judge therein; . . ." (24:714).

The production of church music during the reign of Charles I was small, but it was due to no fault of his own. In 1642, the King was required to remove all archbishops, vicars choral, and choristers from their positions. Charles I rejected the proposition, yet it was beyond his power to prevent the proceedings. About two years later, the Book of Common Prayer was abolished, and the choral service came to an end (29:53).

The cessation of activities in the Anglican church must have been highly disappointing to those individuals who worked so hard at developing the English service. One musician in particular, William Child (1606-1697), appeared to have experienced great bitterness. In 1644, when the Book of Common Prayer was abolished and the Constitution of Church and State overthrown, Child wrote the full anthem, O Lord God, the Heathen Are Come Into Thine Inheritance: Thy Holy Temple Have They Defiled, and Made Jerusalem an Heap of Stones (23:210:211). Judging from the title of the anthem, Child felt that the Anglican service would never again be restored.

A Transitional Style of Verse Anthem. Following the reign of Charles I, a period known as that of the Commonwealth began (41:30). Activities destructive to English church music continued during that time. The Puritans gained control of the government, 1646, thus repealing the rulings of Elizabeth and Edward VI for uniformity in common prayer (41:30). Also, the destruction of choirs continued.

Works by many composers of the Commonwealth assume a transitional character which points toward the verse anthem of the Restoration. Fellowes points out that "The leading feature of the newer development was the increased use of the solo voice both singly as in trios, or quartets, as a contrast to the full choir of voices." (19:118) William Child's Choice Music to the Psalmes of David for Three Voices, with a Continuall Base either for Organ or Theorbo, 1639, as discussed by Hugh Parry is indicative of this trend in church music. Hugh Parry evaluates this music as follows:

> Child's Choice Psalms. . .present a kind of intermediate standard between the 'verses' . . .in the verse anthems by Byrd, Gibbons, Ward, and Morley and other Elizabethans, and the more familiar verse anthems of the Restoration. The full title of the work. . . sufficiently indicates its relation to the 'new music.' The parts are evidentally written for solo voices, and though the movements contain passages of imitation, they are very conspicuously unlike the style of the great polyphonists, or of any of the ancient sacred music (31:205).

The pattern of "new music" is also seen in works of composers as Henry Lawes (1595/96-1662) and William Lawes (1602-1645). The Lawes brother are not particularly well-known for writing of masques and secular songs. Yet, Henry Lawes in A Paraphrase Upon the Psalmes of David, (71) published in 1637 which included a "thorow Base," for Voice or Instrument, shows him to be among the first English composers to use the term, as the Italians called it, "basso continuo." (19:120) Again in 1648, William and Henry Lawes produced jointly a work entitled Choice Psalmes Put Into Music for Three Voices. This publication also contained a "thorow Base" part which illustrates an increased use of the continuo in devotional music (72). Although William Lawes was not a prolific composer of church music, his Choice Psalms Put Into Music for Three Voices (72), published in 1648 contained in the library at Christ Church, Oxford University, and reviewed by Peter Le Huray are worth noting. According to Le Huray, these psalmes are in a rather unusual style and form ". . .for the psalme tunes are. . .used as chorus refrains, freely composed verses for solo voices, and /the/ continuo /is/ inserted in various ways between the refrains." (29:349)

The Restoration Verse Anthem
(1660-1685)

Re-establishment of the Chapel Royal by Charles II. On May 25, 1660, after an extended period of exile on the European continent, Charles II returned to the throne. One of the first things which demanded his attention was the re-establishment of the activities at the Chapel Royal. In order to re-establish the Chapel Royal, the King had to find sufficient personnel. Several musicians who had been active during the Commonwealth presented themselves and were hired as members of Charles II's musical staff. Some of the individuals appointed were Captain Henry Cooke (c. 1615-1672), Matthew Locke (1632/33-1677), Michael Wise (c. 1648-1687), Henry Lawes (1595/96-1662), and Edward Lowe (1610-1682). To these men the responsibility of restoring the Chapel Royal to its original position of eminence was given.

The most important position which had to be filled was that of "Master of the Children." In the early seventeenth century, the "Master of the Children" was usually chosen from among the gentlemen of the Chapel Royal, (48:69) but Charles II, without a choir from which to choose a vocal teacher for his choristers, appointed Henry Cooke, then forty-five years old as trainer for his singers. Cooke was "reared in the Chapel under Charles I, (51:61) and he was a "first-rate" singer (51:66).

Cooke's duties as "Master of the Children" required that he locate and train a sufficient number of boys capable of singing the choral service. The method which he used in recruiting choir boys was that of visiting cathedrals and chapels in order that he might discover boys who had exceptional talent. When he discovered boys whom he considered to be outstanding, he practically forced them into service for the Chapel Royal (20:131).

The task must not have been easy, because as Matthew Locke has said and quoted by Weiss:

> For about a year after the opening of his Majesties Chapel, the orderers of the musick there were necessitate to supply superior parts of the musick with cornets and men's feigned voices, there being one lad for all that time capable of singing his part readily (43:58).

This situation must not have continued very long because Samuel Pepys in his comments on Captain Cooke states in his diary, October 7, 1660, "A poor dry sermon but a very good anthem of Captain Cooke afterward." (43:157)

As a composer of church music, Henry Cooke was very prolific. Yet, most of his music remains in manuscript (51:69). According to Joseph Bridge, four of Henry Cooke's anthems are extant: (1) Turn Thou Us, located at Christ Church, Oxford, with some fragments being in the Music School at Oxford University, Bodeleian Manuscript, (2) Adjuro vos Filiae Jerusalem, a duet for soprano and bass, (3) Put Me Not to Rebuke, and (4) O Lord Thou Has Searched (51:71)..

Since so little of Cooke's music is available for analysis, it is difficult to evaluate him as a composer. However, his music must have pleased the King, for Cooke was chosen to write the music for the Coronation of

Charles II and also wrote the music for the installation of the "Knights of the Garter" in 1661. This installation was held at St. George's Chapel, Windosr (51:69). Bridge reports that one of the compositions performed for this installation was a hymn by Cooke. In addition, Bridge provides information concerning the hymn which was provided by Elias Ashmole in his History of the Order of Garter. Shedding light on the composition and its performance, Ashmole's description is as follows:

> To complete the pomp of this great ceremony, we may. . .fitly remember the musick as a part thereof; it being particularly taken notice of in most places of the register where the grand procession is recorded. The choirs, both of the Sovereign's Chapel at Whitehall and this at Windsor, being here. . .united, all singing the sacred hymn together, while the grand procession devoutly passeth on. This hymn is composed and set with verse and chorus by Captain Cooke, Master of the Children of the Sovereign's Chapel, by whose direction some instrumental loud music was at that time introduced, namely two double sackbuts and two double courtals, and placed at convenient distance among the classes of the Gentlemen of both choirs, to the end that all might distinctly hear, and consequently keep together in both time and tune. . . (51:69).

Another important item which Charles II had to consider in re-establishing the Chapel Royal was that of restoring the performance of the liturgy as it has been sung in former times. As will be remembered, the Puritans of the Commonwealth had suspended the performance of the liturgy and the choral service. Therefore, Charles II had to find a means of recapturing a performance tradition that had been forgotten. In order to alleviate the many discrepancies in performing the service during the Commonwealth and also the Restoration, Edward Lowe (c. 1610-1682), shortly after the King returned, compiled a manual entitled _A Short Direction for the Performance of the Cathedrall Service_, 1661 (12:342).

Lowe's work contained the Responses and Litany as noted by Cranmer and Merbecke, two settings of the Te Deum to a chant known as _Canterburry Tune_, one setting is written for men's voices, the other for boy's voices in four-part harmony. Three years later Lowe issued _A Review of Short Directions_ in which he adapted his original instructions to the newly revised Prayer Book of 1662 (9:114).

The preface of Lowe's compilation of 1661 is highly significant because it shows how desperately needed was a guide in performing the English service. The preface is addressed to:

> Gentlemen that are true lovers who hath been, understood, and bore a part in the fame from his childhood; and therein thinks himself to doe God, and the Church service, in such a time when there are far many Cathedrals to be furnished and few Persons knowing enough. . .to perform the solemnity requisite in them (72:3).

A New Style of Verse Anthem. The choral repertoire performed in the Chapel Royal, shortly after Charles II returned to the throne, was very limited. It mainly consisted of the anthems found in Barnard's collection The First Book of Selected Church Music, 1641 (24:693). Composers whose works were represented in the collection included Tallis, Farrant, Gibbons, Byrd, and Tomkins (24:693). As can be seen from the date of publication of Barnard's collection and the partial list of composers, the work was one which belonged to that of the Commonwealth.

Charles II, during his period of exile, had been exposed to the vingt-quatre violins du Roi of Louis XIV and had acquired a musical taste quite different from the style of musical performance represented by works in Barnard's collection. Therefore, he commanded that instrumental music be included as a part of the anthems performed at the Chapel Royal. Referring to Charles II and his attitude toward ecclesiastical music, Thomas Tudway in volume II of A Collection of the Most Celebrated Services and Anthems observes that:

> The standard of Church Musick begun by Mr. Tallis, Mr. Byrd,. . ., was continued for some years after ye Restauration, and all Composers conformed themselves to ye Pattern which was sett to them. His Majesty, who was a brisk and airy Prince, coming to ye Crown in

> ye flow'r and vigour of his Age, was soon, if I may say, tyred with ye grave and solemn way, and ordered ye Composers of his Chappell to add Symphonys. . ., with Instruments to their Anthems, and thereupon established a select number of his Private Musick to play ye Symphonys and Ritornelles which he had appointed. The King did not intend by his innovation to alter anything of the established way. He only appointed this to be done when he came himself to ye Chappell, which was only upon Sundays, on ye Mornings of ye Great Festivals and Days of Offerings. The old Masters, Dr. Child, Dr. C. Gibbons and Mr. Lowe, organists hardly knew how to comfort themselves with the new-fangled ways, but proceeded in their Compositions according to ye old Stile, and therefore, are only some full services and anthems theirs to be found (81:2).

A New Generation of Composers. In order that he might further advance his musical preferences, Charles II, recognizing genius in some of the boys who were trained by Henry Cooke, encouraged them to write music in a manner consistent with his tastes. Three of these boys were: Pelham Humfrey (1647-1674), Michael Wise (c. 1648-1687), and John Blow (1648/49-1708). While under the supervision of Cooke, these young choristers were trained in singing and composition. Tudway reported the matter as follows:

> In about four or five years' time, some of ye forwardest and brightest children of ye Chappell, as Mr. Humfreys, Mr. Blow, Mr. Wise, . . ., began composing. This his Majesty greatly encouraged, by indulging their youthful fancys, so that every month least, and afterwards oftener, they produced something new of this kind (81:2).

One of the most famous compositions to be written jointly by two of these young composers, Humfrey and Blow, was a verse anthem entitled, I Will Always Give Thanks, (19:142) often called the Club Anthem. Also making a contribution to this anthem was William Turner (1651-1740), who along with Humfrey and Blow was a member of the Chapel Royal (19:141-2).

Some Composers Who Wrote in the "New Verse Anthem Style." One of the eldest of the choristers who entered the Chapel Royal in 1660 was Pelham Humfrey. Humfrey remained a chorister until his voice broke (12:349). Humfrey was probably a favorite of Charles II, because in 1664, he was sent to Europe for a period of study in France and Italy. The King allotted him 200 pounds from a Secret Service Fund for traveling expenses (19:136). Humfrey returned to England in 1667 (18:137). Burney concludes that ". . .Humfrey was sent to Paris by the King, 1664, in order to study under Lulli; . . ." (12:350) However, according to Fellowes:

> There is no definite evidence of his having studied with Lully, although it would seem certain that he must have come into contact with the Court musicians of Versailles of whom Lully was chief, particularly as he had the recommendation of Charles II behind him (19:136).

When Humfrey returned from Europe, he was ". . .imbued with the declamatory methods of the French theatrical style. . . . ." (31:258) His use of the declamatory style is one of his most interesting characteristics. Two of the situations in which Humfrey employs vocal declamation are: (1) verse sections containing a concertato-like alternation between two solo voices, and (2) verse sections in which textual phrases sung by a solo voice are answered by the chorus. An illustration of the first device is found in Thou Art My King (67:173). In one of the verse sections for four solo voices (alto, tenor, tenor, and bass) set to the words "Thou art my King, O God," Humfrey allows the two lower voices to imitate the two upper voices, both textually and musically. An example of the second method is located in Humfrey's O Praise the Lord (62:152). In this anthem a tenor solo "O praise the Lord, laud ye nations," although followed by a ritornello, is answered by a chorus which repeats both words and music of the solo.

Like all Restoration composers, Humfrey also included symphonies in his verse anthems. During the period, the symphonies were cast in varied forms. However, there is one style which occurs quite frequently. This form being similar in design to the overtures of Venetian opera around the mid-seventeenth century. The form is binary, with the two sections separated by a double bar. The first section is often short, having a homophonic texture, and in duple meter. This is followed by a section of dance-like character in triple meter. These symphonies are usually placed at the beginning of a verse anthem, but there are also symphonies which appear within the anthem. O Give Thanks (62:157) by Humfrey opens with a symphony in two parts. The first part is in duple meter and is followed by a section in triple meter. The parts are separated by a double bar. An example of Humfrey's inclusion of a symphony within a verse anthem is O Lord, My God, Why Hast Thou Forsaken Me (71:36). The third symphony in this anthem repeats the music of that of the opening symphony.

John Blow, another one of the choristers of the Chapel Royal under Charles II, was a prolific composer. His earliest anthems date from his years as a chorister in the Chapel Royal. The words of three of his anthems are found in Clifford's Divine Services and Anthems, 1663 (81:3). In addition to Clifford's publication, Tudway's manuscript includes nineteen of Blow's sacred works (81). Another source of his music is Amphion Anglicus, 1700.

According to the King's Musick, edited by de LaFontaine, Blow's earliest verse anthems were written contemporaneously with the entire verse anthem output of Humfrey (28:306-307). One of his outstanding anthems is I Beheld and Lo! A Great Multitude Which No Man Could Number (67:245). The opening section is for a quartet of solo voices (counter-tenor, tenor, bass, and second bass). A second section follows for full chorus and trio ensemble. The quartet alternates with the chorus in a concertato-like manner. Also, in the second section, Blow repeats the words and retains the harmonic structure of the quartet section. The use of concertato techniques indicates that Blow must have been familiar with the anthems of Orlando Gibbons, an earlier composer, because Gibbons also frequently maintained a textual and musical relationship between verse and choral sections.

Another interesting feature of Blow's verse anthems is the emphasis which he placed on vocal declamation, a style of vocal writing characteristic of Pelham Humfrey, a contemporary of Blow. Illustrative of Blow's declamatory style is the soprano solo contained in O Pray for the Peace of Jerusalem (86).

Another stage in the development of the Restoration verse anthem may be seen in the works of Michael Wise. According to Fellowes, Wise entered the Chapel Royal as a chorister in 1660 and became organist at Salisbury in 1668 (19:148).

Michael Wise was not a prolific composer. Six of his anthems are printed in Boyce's *Cathedral Music* (67). One of Wise's unique characteristics is his frequent use of treble voices in his verse anthems. Wise's *Blessed Is He That Considereth the Poor and Needy* (67:218) is one of his verse anthems indicative of this trait. In his anthem, treble voices are used in all sections for solo ensemble as well as those for chorus.

A Culmination of Stylistic Tendencies in the Restoration Verse Anthem. Henry Purcell (c. 1659-1695) is said to have been a composer who was receptive to the numerous practices developed by other Restoration composers and was able to assimilate their techniques into a form which brought the Restoration verse anthem to a very high point. Purcell was trained as a chorister in Charles II's Chapel Royal and became a gentleman of the Chapel. Some important positions held were those of organist at Westminster Abbey, 1679 (45:49) and composer for the King's band, 1677 (45:41).

Henry Purcell's anthems are numerous. Concerning dates related to Purcell's verse anthems, Westrup indicates that a majority of Purcell's verse anthems appear to have been written prior to 1685 (45:232).

Many of Henry Purcell's verse anthems were written with a view toward their suitability for church performance. The main purpose of the anthem during the Restoration was "to provide an adequate musical setting of the words and to enable worshippers to appreciate the significance of the Psalmist's text, . . ." (45:232) Therefore, in Purcell's verse anthems, one will find that his aim was to provide ". . .a running commentary on the words, sometimes it is straightford, sometimes it is more or less ornamented; but in whatever manner, it nearly always consists of Declamation as opposed to Song: . . ." (49:65)

Purcell's verse anthems, not unlike those of his predecessors, contain accompaniments for strings. The strings as employed by Purcell, play an important role. An example of this practice is found in Why Do the Heathen (76:1).

Purcell's introductory symphonies show a variety of treatment. The most usual form being that of a bisectional pattern (63:47). Illustrative of the form is I Will Give Thanks Unto Thee (76:47). Another favored formal pattern in Purcell's opening symphonies is seen in his use of the French overture. The French overture may be characterized as a piece of instrumental music in two parts, the first section written in a homophonic style and the tempo is slow. Each section of the French overture is repeated. Why Do the Heathen (76:1), previously cited is an anthem in which the French overture served as Purcell's model.

Purcell's solos in his verse anthems generally follow a preference of other Restoration composers in his combination of counter-tenor, tenor, and bass in solo sections. According to Franklin Zimmerman, this is one of the composer's standard procedures (60:4). Westrup, in speaking of Purcell's solos, states that "The most remarkable solos in the verse anthems are those for bass." (45:241) His solos are very demanding and require performance by a singer of exceptional vocal endowment. Nevertheless, finding a bass capable of negotiating the numerous virtuoso passages found in Henry Purcell's anthems was no problem, because he was fortunate in having John Gostlin, an extraordinary bass of his time, as a member of the Chapel Royal (8:206). An examination of a solo section from I Will Give Thanks (76:10) reveals the composer's style of virtuoso writing for bass voice. The bass solo "For though the Lord be High" requires a wide vocal range and places great demand on the singer's interpretative powers.

The choral sections of Purcell's verse anthems often do not assume the same importance as those sections written for solo voices. Particularly noticeable in the mature anthems, it appears that choral movements of Purcell's anthems had diminished in size and were "pushed into a corner at the end of the anthem. . . ." (31:280) Yet, he left several examples which show his ability to write for chorus on a very lavish scale. My Heart Is Inditing (76:69) is one of the most outstanding compositions which Purcell wrote with movements of extremely large dimensions. The choral sections are written for a double choir of eight voices treated in an antiphonal manner. In addition, the choral sections are dispersed throughout the composition.

Early Georgian Period
(George I - 1714 - 1727)
(George II - 1727 - 1760)

The cathedral music written during this period is often subjected to harsh criticism. Historians as Edmund Fellowes feel that cathedral music of the early Georgian period had reached a state of poverty (20:178). However, it was in a state of poverty only if one compares the musical scene in England with that in Europe. On the continent, newer instrumental forms such as sonatas were being developed, but in England, no new choral forms developed (14:25). In addition, oratorio and operatic performances became popular in England.

Another criticism leveled at Georgian composers and their music is that the cathedral music was often inferior to that of preceding periods. In order to make a correct assessment of sacred music composed during the first-half of the eighteenth century, one must consider the philosophical attitudes of the period. At this time, people were "uncertain in their loyalty, indifferent in their allegiance to the institutions of the church, and suspicious of each other." (6:108) Under these conditions, composers of sacred music must have been handicapped. However, in spite of several handicaps, William Boyce (1710-1779) and Maurice Greene (1695/96-1755) developed and maintained a style of verse anthem which was highly acceptable by eighteenth-century cathedral audiences. Anthems by these composers were acceptable because in many ways, they followed an early eighteenth-century tradition, "If the anthem did not provide the eighteenth-century 'churchgoer' with an opportunity of hearing his favorite singers displayed to their best advantage, he felt that he had been deprived of part of his due for going to church." (79:256)

Some Composers of Early Georgian Verse Anthems. During the period, 1714-1760, at least three individuals distinguished themselves as composers of verse anthems. They were William Croft (1678-1727), Maurice Greene

(1695/96-1755), and William Boyce (1710-1779). Croft's verse anthems follow the typical Restoration style of verse anthem by setting off solos and ensembles as separate sections, changing meter between sections, and by creating variety in the use of thematic material. In We Will Rejoice in Thy Salvation (88:161), these tendencies are present. The anthem opens with a four-part chorus written in strict contrapuntal style, followed by a movement for three solo voices in contrasting texture and meter. All sections end with a perfect authentic cadence which clearly separates the solo sections from those of the chorus.

Maurice Greene "was in a continental opinion. . . the most celebrated of all contemporary English born musicians:. . ." (59:149) Greene's Forty Select Anthems in Score, 1743, reveal that he was a prolific composer of church music (70). Among the anthems which are found in Greene's printed collection of anthems, it can be seen that some of them have organ accompaniments containing introductions, interludes, and postludes. Instrumental ritornellos are niticeably absent, and there is no consistent formal design among the composer's anthems. One of Greene's most famous verse anthems is Arise Shine, O Zion, (70:48-56, vol. I). The work begins with a solo mixed quartet which is followed by a chorus. Successive sections of the anthem are devoted to solo duets, solos for bass, soprano, and chorus. The solo sections receive the primary emphasis in this anthem. The only choruses are those which are presented at the beginning and end of the anthem.

In the works of William Boyce, the short "cantata form" of verse anthem became firmly established, (19:184) and may be represented by I Have Surely Built Thee an House (87). The anthem opens with a short introduction for organ which ends with a perfect authentic cadence. A solo section for alto, tenor, and bass follow the introduction. The next two sections are for a solo alto and chorus. The remaining movements are written for tenor solo, bass solo, and chorus. The concluding chorus is set to the word "hallelujah" and is the only chorus contained in the anthem. The use of an "hallelujah chorus" is reminiscent of Henry Purcell.

Later Georgian Period
(George III - 1760 - 1820)
(George IV - 1820 - 1830)

During the reign of George III, a Chapel Royal at Windsor Castle was maintained. The Chapel Royal of George III had its own staff, thus ending the prosperous days of the Chapel Royal in London (31). Yet, choirs in cathedrals continued to function, and composers continued to seriously pursue the area of sacred composition.

Small Verse Anthem. After 1759, the large verse anthem as a regular feature of the cathedral service became a style of the past (46:342). The small verse anthem represented by Samuel Webbe's Eight Anthems in Score for the Use of Cathedrals and Country Choirs, c. 1788, (77) indicates the most prevalent style during the second half of the eighteenth century (46:344). The verse anthems included in Samuel Webbe's collection are written in a rather simple style, and as the composer has indicated in the preface to his anthems, "proplixity has been studiously avoided; . . . ." (82:2) In addition, Samuel Webbe indicates that the biblical verses used have not been presented in the order in which they occur in a particular Psalm, but have been arranged from various Psalms or other parts of the Bible (82:2). The accompaniments of the anthems are indicated by no more than a figured bass. It may be assumed that the composer intended that the figured bass be realized on the organ.

In the year, 1787, Thomas Attwood (1765-1838) already a composer of some stature, returned to England from a brief period of study in Vienna with Mozart and began writing verse anthems suited to performances at St. Paul's Cathedral and the Chapel Royal. However, anthems of small dimensions also belong to this period and are represented by

Bow Down Thine Ear (85). This is not a very pretentious work, but it does indicate Atwood's concern for providing music written in an uncomplicated manner for churches whose choirs may have been understaffed but capable of performing music of a high caliber.

Some Outstanding Music Collections of the Eighteenth Century. In the eighteenth century, the number of musical collections published increased, but to a great extent, they had to be published from a composer's personal funds. After a collection had been printed, the parts for the choir had to be copied. Here again, the composer had to bear the expense. Samuel Sebastian Wesley (1810-1876) in his A Few Words on Cathedral Music, 1849, relates that ". . .the late Mr. Atwood, organist of St. Paul's Cathedral and composer to Her Majesty's Chapels, . . .when he wished the performance of any new composition at the Royal Chapel, was compelled to furnish the copies requisite for the Choir at his own expense; for the Authorities would not pay for the coping!" (44:52)

Two of the outstanding collections of cathedral music published during the eighteenth century are: Divine Harmony, 1715, by John Weldon (83) and Samuel Arnold's Cathedral Music, 1790 (64). Samuel Webbe's Eight Anthems in Score, 1788, previously cited is also one of the important eighteenth-century music collections (82). Each of these collections contains examples of verse anthems representative of those used in cathedrals and small chapels.

Divine Harmony by John Weldon (83) is a collection of six anthems for solo voice. These anthems were sung by Mr. Richard Elford (died 1714) and were composed for special occasions at the Chapel Royal. The composer's title page states that "the anthems are very proper not only in private devotion but also for choirs, where they may be sung either by a treble or tenor." (83) At least four of the anthems are written for solo voice alone, the only choral music in the four anthems being a short "Amen" or "Hallelujah" attached to the end of each work. Two of the anthems in the collection are verse anthems in which the solo voice alternates with chorus, and the movements are interspersed with organ interludes.

Samuel Arnold's collection is in four volumes which contain anthems by Purcell, Greene, Tallis, Weldon, Boyce, Wares, Child, and Croft. The collection, as can be seen from the above list of composers, is quite comprehensive. The verse anthems are quite numerous, which indicates a preference by the compiler for works containing sections for solo voice or voices.

Some Performance Practices in Eighteenth and Early Nineteenth Century English Cathedral Music

Technical Aspects of Realizing an Accompaniment From A Figured Bass. The figured bass system grew out of a sixteenth century method of improvisation which made use of figures placed above or below the bass line indicating the chief intervals or chords to be played by the accompanist. However, in the early Baroque period, some composers used figures very sparingly. Interpreting a figured bass containing only a few symbols must not have been problematic to well trained musicians, because Giovanni Picconi says in the preface of his Concerti Eccleiastici, 1610:

> I have prefered not to set any sort of signs, such as sharps, flats, and figures, over the notes, as many do, since to unskilful Organists, they are confusing rather than otherwise, while to the knowledgable and expert, such signs are unnecessary, for they play them correctly by ear and by art (16:225).

This attitude remained prevalent until the end of the seventeenth century at which time compositions with regularly figured bass dominated the period.

Structurally, eighteenth-century composers required that an accompaniment contain elements of melodic interest. The essence of this principle becomes apparent from a statement made in 1719 by Johann Mattheson:

> If, . . .the bass is without particular embellishment, and one is playing alone, either in the introduction to an Aria, in the middle, or wherever else there may be a rest (for soloist), then and there adornments, . . .figurations, . . .inventions, . . .embellishments find their proper place (16:228).

Another important aspect of realizing a figured bass was that of spacing within an accompaniment. This factor was largely dependent upon a performer's intent. Comments made by Carl Phillip Emanual Bach, (1714-1788), support the above remark:

> 'In Mezzo forte,' the left hand can play the bass note on the lower manual, while the right hand plays the rest of the chord on the softer manual, and 'where piano is required,' both hands play on the softer manual (4:50).

Well into the eighteenth century, composers expected organists to be able to interpret figured bass as a means of realizing an accompaniment. This can be seen in John Page's Harmonia Sacra, 1800, which contains anthems most of which are scored for figured bass (75). However, in 1811, Vincent Novello published some of his own compositions with the organ parts written out completely, therefore establishing the procedure of printing organ accompaniments in full, a practice that has continued to prevail (18:176).

The English Organ. Prior to the eighteenth century the organ in England was subjected to periods of favor and disfavor. First in 1563, under Elizabeth, the Lower House asked that all organs be removed from places of worship. The resolution was lost by one vote (40:135). Again in 1644, the issue was presented, and at this time Parliament ordered the destruction of all organs in cathedrals, colleges, and parish churches. The destruction was not complete, and a few of the instruments were allowed to remain (40:135). For example, the organs at St. Paul's Cathedral, York, Lincoln Cathedral, Christ's College, and probably King's College were among those not destroyed (40:137).

With the advent of the eighteenth century, greater use was made of the organ in Anglican services and outstanding improvements in its mechanism took place. One of the most important improvements made in the English organ was the introduction of the swell mechanism. Experiments with the Swell were begun in the early eighteenth century mainly through the efforts of Renatus Harris, 1710 (40:191). Yet, according to an article contained in the Spectator, February 8, 1712, it is to Abraham Jordan and members of his family that credit for actually building the first English swell mechanism should be given. The article reads as follows:

> Whereas Messrs. Abraham Jordan have, with their own hands, . . . , made and erected a very large organ in St. Magnus' Church, at the foot of London Bridge, consisting of four sets of keys, one of which is adapted to the art of emitting sounds by swelling the notes, which never was in any organ before; this instrument will be publicly opened on Sunday next, the performance by Mr. John Robinson. . . (40:192).

The swell mechanism as introduced by the Jordans, often called the "Nags Head Swell," consisted of a sliding front on the echo box which connected a lever system to a pedal on the console. By depressing the pedal a graduation of sound was possible (61:44).

Other improvements in the swell mechanism were made by Samuel Greene (1740-1796). Greene, an organ builder during the reign of George III, constructed a swell organ which worked on the principle of Venetian blind shutters. The shutters were operated by a pedal on the console and could be opened or closed at will by the performer (47:140). With the introduction of the Swell, English organists had acquired a resource particularly useful in accompanying the choir in Anglican services. This resource made it possible for variations in dynamics without changing manuals or stops.

Despite the introduction of the swell mechanism, eighteenth century English organs were still structurally in a state of infancy. For instance, an independent pedal board, which had been in use in Germany for several centuries was not a feature of the English organ. To compensate for the lack of pedals, lower sonorities were obtained from a console manual having a compass down to "GG." The effect was almost the same as that provided by a separate group of pipes for the pedals (18:174).

Probably due to European influence, in the early eighteenth century a crude form of pedals was added to the organ. The pedals had no pipes of their own and merely acted upon the great manual. This action was achieved either by a mechanism which pushed the backs of the great keys up, or cords which pulled the front of the great keys down (61:49). Because they were short, these pedals were characterized as "pull down pedals" or "toe pedals." Some of these pedal boards had an octave range, while others had an octave and a half. Without a complete set of pedals, the organist was limited. Mendelssohn was to have given a recital in London in 1844, but it was cancelled because the organ upon which he was to play did not have an adequate pedal board (35:201).

Male Choir. The male choir has always been cultivated by the Anglican church. Yet, the number of singers in the Chapel Royal choir has not been consistent. The number of children in the choir has varied between eight and twelve (57:29). The number of adult male voices varied from time to time. During the reign of Edward VI for example, there were thirty-two gentlemen who participated in the Chapel Royal choir (57:29). A primary responsibility of Chapel Royal choirs was to provide music for the daily worship services held in the cathedrals and various courts.

During the first half of the eighteenth century, the services of male choirs were in demand, and composers of the period assumed great interest in writing anthems with passages for adult male ensemble. An illustration of the practice is William Boyce's anthem The Heaven's Declare, (79:204), in which the first movement is set for men's voices.

Approaching the nineteenth century, the presence of men in cathedral choirs began to diminish. It is said that ". . .in many cathedrals, the presence of men was rare even at the chief services on Sunday morning." (18:156)

Male Alto. In the early part of the eighteenth century, operatic composers took a delight in creating leading roles featuring the male alto voice. The demand for their services often exceeded the supply. Women were not used in performances of opera because by participating in public activities they were likely to ruin their reputations (18:172). Therefore, attention was focused on the male alto voice, and the English developed this style of voice to a high degree of perfection.

The activities carried on in the field of eighteenth-century opera were also reflected in music written for the Anglican church. Cathedrals following the popular trend, providing numerous opportunities for the use of the male alto in festival choirs. At a Handel commemoration held in 1784, at Westminster Abbey, it is reported that in the chorus there were forty-five male altos (then called counter-tenors), (31:27).

In addition to the use of male altos in festival choruses, composers of anthems for the Anglican service also wrote verse anthems which contained solo sections for the alto voice. An example of an anthem composer who seemingly admired the male alto voice is Maurice Greene, a contemporary of Handel. Two of Greene's verse anthems may serve as illustrations of the use which he made of this voice. The anthem Thou, O God, Art Praised in Sion (70:9-14), volume II, has a solo for alto and two duets for alto or tenor. In another verse anthem, God is Our Hope and Strength, (70:38-48) volume II, there occurs a passage for male voices only, with the alto as the top voice.

SUMMARY

During the reign of Henry VIII, as a result of political unrest, economic instability, and the Act of Supremacy, 1534, which caused a severance of ties with the Catholic Church, and the establishment of English as the liturgical language, and coupled with the deterioration of choirs, the verse anthem was introduced into the Anglican service.

Among the earliest composers of verse anthems, the names of William Byrd, Orlando Gibbons, and Thomas Tomkins are outstanding. Their works make use of a traditional style of imitative counterpoint, and they are written with viol or organ accompaniments. In the choral sections the accompaniments doubled the voices. For solo sections, the instrument or instruments provided parts which could have been sung by the choir. Another outstanding characteristic of the verse anthems by these early composers is the subordinate role assigned the chorus and the emphasis given the soloist. The chorus is subordinated by having the singers repeat the music and/or text presented by the soloist. With the death of Byrd and Gibbons, the first period of verse anthem composition came to a close.

In 1646, the Puritans gained control of the government and the activities destructive to church music which began during the reign of Charles I were continued. Nevertheless, church composers did not become completely discouraged. Instead, the verse anthem continued to receive their attention and a transitional style of verse anthem appeared, pointing toward that of the Restoration period. The most outstanding feature of the transitional style was an increased use of the solo voice singly, in trios, and in quartets. The pattern of "new music" is seen in the sacred works of William Child, (1606-1697) Henry Lawes (1595-1662), and William Lawes (1602-1645).

During the reign of Charles II, the anthems performed in the Chapel Royal were limited mainly to anthems found in Barnard's The First Book of Selected Church Music, 1641. The anthems contained in the collection, were those of an earlier period of the verse anthem and included the works of composers as Tallis, Gibbons, Byrd, and Tomkins. Having been exposed to the vingt-quatre violins du Roi of Louis XIV, therefore, according to his French taste, Charles II encouraged the writing of a new style of verse anthem which included instrumental symphonies and ritornellos. Some composers who wrote in the new style as young boys were Pelham Humfrey (1647-1674), Michael Wise, 1648/9-1708), and John Blow, (1647-1708).

Turning to the Georgian period, one sees that according to the philosophy of the period, church composers were expected to satisfy the English public with that which was appealing, therefore, they were handicapped. In spite of the handicaps imposed upon Georgian composers, William Boyce (1710-1779) and Maurice Greene (1695-1755) developed a style of verse anthem which was highly acceptable. A large number of Maurice Greene's anthems are located in Forty Select Anthems in Score for 1, 2, 3, 4, 5, 6, 7, and 8 Voices, 1743. The anthems in this collection have an organ accompaniment, and the accompaniments contain organ introductions, interludes, and postludes. These anthems do not exhibit any consistent formal plan, but in agreement with practices of the period, they show an emphasis on verse sections for solo voice and solo ensembles.

With the works of William Boyce, the short "cantata form" of the verse anthem was established. Like Greene's verse anthems, Boyce's anthems also contain short organ introductions, interludes, and postludes. An additional characteristic of William Boyce's anthems which relate them to those of Greene's, is his emphasis on the use of the solo voice and solo ensembles.

During the later Georgian period (1760-1830), the short "cantata form" of verse anthem, as well as the large verse anthem style of Humfrey and Purcell continued to be used. Yet, it appears that the small verse anthem represented by the anthems of Samuel Webbe became the most prevalent type.

In addition to the historical development of the verse anthem, several performance practices related to the eighteenth and early nineteenth centuries appear important. As carryover from the Baroque period, during the latter part of the eighteenth century, the system of using a figured bass continued in use. However, as early as 1610, Picconi in the preface to his Concerti Ecclesiastici indicates that in his works accidentals were not placed over the notes. The reason was that he expected an organist to be capable of playing them correctly by ear.

The instrument which was regularly used for accompaniments of eighteenth and early nineteenth century verse anthems was the organ. Yet, the English organ went through several periods of hardships. First in 1562, under Elizabeth, it was requested that all organs be removed from churches. The request was not fulfilled. Once more in 1644 an attempt was made to destroy all organs, which included those in colleges. However, the destruction was not complete, and the organ in St. Paul's Cathedral at York, for example, was left untouched.

The choirs used in the eighteenth century Anglican church consisted of boys and men. Therefore, due to the presence of adult male voices in the choirs during the first half of the eighteenth century, the composers were quite willing to write anthems with numerous passages for male ensemble. However, upon the arrival of the nineteenth century, the number of men in cathedral choirs diminished, and it was often the case that anthems written by composers of the period were poorly performed.

Concerning the solo voice used in eighteenth-century verse anthems, English church composers seem to have preferred the use of the male alto or counter-tenor. For example, composers as Maurice Greene wrote verse anthems containing solo sections for this voice, and male altos were regularly included in the eighteenth-century festival choirs.

Although Charles Wesley's anthems belong to the Georgian period, they are not discussed in this chapter, yet it can be seen from examining the chapter devoted to analysis of the composer's anthems, and the chapter which discusses the preparation and performance of four of his anthems, that Charles Wesley's verse anthems reflect numerous stylistic and formal tendencies present in verse anthems of Georgian composers, as well as several of those found in the works of composers active during the Renaissance, the reign of Charles I, the Commonwealth, and the Restoration period. Some of these tendencies are: (1) an emphasis upon the solo voice and solo ensemble, (2) a preference for the male alto as a solo voice, (3) the use of a figured bass accompaniment, (4) sectional structure in the anthems, and (5) the use of the organ as an instrument for accompaniment.

CHAPTER IV

ANALYSES OF FOUR VERSE ANTHEMS
BY CHARLES WESLEY, JR.

The four anthems analyzed are: I Will Thank Thee, O Lord and King, Thou Shalt Guide Me With Thy Counsel, O God My Heart Is Ready, and My Soul Hath Patiently Tarried for the Lord. In analyzing these anthems, one discovers that the number of interesting details of design and style are almost infinite. In spite of this fact, a decision had to be made as to which of these details should be included in the analyses and which should be excluded. Therefore, only those aspects of musical construction and style which were considered important in bringing about a clear understanding of basic technical and stylistic tendencies found in Charles Wesley's anthems were isolated for analysis. The areas chosen for study are those which concern phrases, periods, textual development, important usage of cadences, melody, harmony, texture, rhythm, meter, and the composer's use of vocal and instrumental resources. In addition to the attention given the above mentioned areas, diagrams of musical form have also been included in the chapter.

In most cases, Biblical references are those related to the King James version of the Bible.

As a means of indicating specific aspects of form, the symbols and abbreviations included in the diagrams are those commonly used in classes involving form and analysis. Phrases and periods are indicated by symbols resembling a regular phrase mark, ⌒. Phrases and phrase groups are indicated by small letters, as a, b, c, and d. Disconnected lines, - - - - - - - - -, denote phrase extension, organ introductions, interludes, and postludes. Large segments and periods are indicated by capital letters, A, B, and C. Yet, when necessary, periods have also been designated by small letters. The largest possible divisions of the anthems are labeled as Sections I, II, III, IV, V, VI, or VII.

Abbreviations used in the diagrams are:

P.A.C. - Perfect authentic cadence
I.A.C. - Imperfect authentic cadence
H. C. - Half cadence
Dec. Cad. - Deceptive cadence
Mas. Cad. - Masculine cadence
Fem. Cad. - Feminine cadence
Pl. Cad. - Plagal cadence
Phr. - Phrase
Phr. Grp. - Phrase group
Per. - Period
Ext. - Extension
Interl. - Interlude
Elis. - Elision
Sop. - Soprano
Alt. - Alto
Ten. - Tenor

B. - Bass
Ant. Phr. - Antecedent phrase
Cons. Phr. - Consequent phrase
St. - Statement
Homo. Text - Homophonic texture
Org. - Organ

It is not to be assumed that the areas discussed and the accompanying diagrams represent an exhaustive analysis of the anthems. However, regardless of the limited scope of the analyses, there is an expressed desire that the details included in the chapter will at least provide a means of enhancing understanding and appreciation of Charles Wesley's contribution to the field of English church music.

I. I Will Thank Thee, O Lord and King

Design

Section I. Section I is a soprano solo written in *A B C A* form. This type of form was employed on a regular basis in the cantatas, operas, and oratories of the late seventeenth and the first half of the eighteenth centuries. The term was used to characterize a vocal form known as the da capo aria in which *B* was in a contrasting key, and the repetition of *A* represented a conclusion. Bach and Handel were especially fond of this form and used it repeatedly in many of their works. However, in the hands of Handel, the form was not rigidly employed, and was often modified. Some ways in which Handel varied his use of the da capo aria are as follows: (1) The second part is different in style from that of the first, (2) the second part is short, and (3) the return of the first part is often shortened (68:VII). Charles Wesley's use of the da capo aria is also modified and flexibly handled. Part B is contrasting in musical structure with that of A. In the return of Part A, the material is often contrasting, and is by no means completely repetitive.

The text of Section I appears to be original. Allusions to the text are found in Psalm 9, verse 9, and Psalm 18, verse 49. If these textual associations are correct, then one might be justified in considering the text of this section and that of the entire anthem as a paraphrase of the above mentioned biblical passages. The words of the text used by Charles Wesley in Section I are:

> I will thank thee, O Lord and King, and will praise thee, O God my saviour. I do give praise unto thy name, for thou hast preserv'd my body from destruction, and hath been my helper against mine adversaries, and delivered me from the manifold afflictions which I had.

Section I opens with an introduction for organ and establishes the mood for the soprano solo which follows. The melody of the solo is written in a very flexible manner and may be analyzed as consisting of three phrase groups; the first group containing fourteen measures, the second consisting of twelve measures, and the third group having eight measures. Phrase group *A* is set to the words, "I will thank thee, O Lord and King, I will praise thee, O God my saviour." In order to develop his musical ideas, Charles Wesley utilizes the principle of textual repetition. Because textual repetition is utilized, the continuous aspect of the music eliminates the possibilities of interrupting the poetic divisions.

Phrase group *B* also begins with textual repetition. The line "I do give praise unto thy name" opens the group, and upon its completion, a re-statement takes place. In addition to textual repetition, another interesting feature of *B* is contained in a passage encompassing measures 29-32, in which the music is written in a declamatory style. The lyric qualities of this solo style of writing, place section I in the category of an arioso. This should not be surprising, because even Henry Purcell, a predecessor of Charles Wesley, made the style an integral part of his musical vocabulary.

Sections II and III. The two sections are recitatives written for soprano and alto, respectively. The first for soprano, is written in the style of "recitativo stromentato." The soprano recitative has a vocal line which moves in a manner so as to express the meaning of the words according to the speech rhythms of the text. In the alto recitative, the style is song-like, and the accompaniment is based on an arpeggiated figure which descends stepwise.

Section IV. The text of this solo for alto is based on the following words: "I Called upon the Lord, the father of my Lord, that he would not leave me in the days of my trouble, and in the time of the proud when there was no help." According to the text, the alto solo falls into three parts, A B A.

Organ music plays an important role in the solo, and at least five passages for organ occur within this section. In some cases, as in measures 91-95, the interlude is an extension of the last few bars of the preceding phrase. Whereas, in other instances, the organ music functions as a bridge between musical ideas, measures 79-81. Through the use of interludes, continuity of form is preserved.

Part A comprises two phrases of unequal length, the first containing seven measures, and the second having six. The first phrase begins with an example of "word painting." For five measures, the voice sustains the word "called." Placing the word in context with its textual source, "I called upon the Lord," it becomes apparent that the composer considered this word to be highly significant. At the end of the first phrase, an organ interlude of two measures provides a bridge from this phrase to phrase two. The interlude ends with an imperfect authentic cadence in D major, which is the original tonic of part A. In order that the meaning of the text might be continued, the cadence is covered. Part A finishes with a perfect authentic cadence in the key of A major.

The remainder of the text of Section IV, which is "and in the time of the proud when there was no help," is presented in part B. One significant feature of this part, as in most of Charles Wesley's solos, is textual repetition. In addition to the composer's special attention given the text, Part B is musically interesting because of its modulatory character. Part B begins in D major and moves to b minor. The key of b minor is maintained for two measures, but soon the key of D major is reached, after which the appearance of G# in the vocal part introduces the key of F# minor. Following the passage in F# minor and an interlude, there is a return of part A. The text of this part is basically the same as that presented during the initial statement of A. However, the music is different. Although the music is not the same, the aspect of textual repetition clearly defines the ternary form of the entire section.

Sections V, VI, and VII. Sections V, VI, and VII respectively consist of a recitative for soprano, a duet for two sopranos, and a chorus. The recitative is of the secco type and serves as an introduction to the duet which follows. At the end of the recitative, a perfect authentic cadence in the form of an elision connects the recitative with the organ introduction of the duet which follows. Thus, a smooth transition between the two sections is effected.

The duet is written in two parts, A B. Part A comprises three periods, labeled as a, a^1, b, each period containing two four-measure phrases. Parts A and B are based on phrases of symmetrical construction, an aspect which is influenced largely by the melodic design. The melody in part A is hymn-like, therefore dictating regular well balanced four-measure phrases.

The music in period a of part A is written for first soprano, and is set to the words, "For thou savedst me from destruction, and deliverdst me from the evil time." The second soprano enters at measure 173 and repeats the words and music presented in period a. After an organ interlude, which ends on a perfect authentic cadence in B major, measures 191-192, the two voices begin what is labeled as part B, measure 193.

Part B, comprising three periods, a^2, b^1 and c, instead of beginning with a B major triad, as was in the case with the preceding interlude, starts with a b minor triad. The chord temporarily establishes the tonality of b minor. This tonality is maintained for two measures, at the end of which the key of f# minor is introduced, measure 195. Period b^1 of part B, measures 201-220, is devoted to a form of dialogue that takes place between the two solo voices. This is accomplished through the use of imitative counterpoint, however, without the traditional overlapping of phrases. The dialogue having been completed, a postlude, the end of which is marked by the composer as "segue il coro" leads the music directly into a chorus, indicated as Section VII.

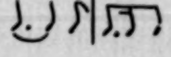
In Section VII, the chorus duplicates the text and the music of section VI, and is also written in two parts, A B. The anthem is brought to an effective close with a two-measure plagal cadence, set to the word "Amen."

General Style

Melody. Melodically, this anthem shows Charles Wesley's ability to produce a type of melody written in a style often referred to as bel canto. This style of writing had its inception in the Italian cantatas and operas from about 1640 to 1660, and is characterized by a flowing melody which follows musical laws rather than those of declamation (41:223). Although the style is of Italian origin, through the influence of Handel on English music, English composers of the second-half of the eighteenth century also accepted the bel canto tradition as a part of their musical vocabulary. During the time of Charles Wesley, Handelian influences were very dominant. Therefore, Charles Wesley must have been totally aware of the expressive possibilities inherent in the bel canto style. The fact is very evident in the first solo of this anthem, and it can easily be said that this solo for soprano furnishes us with one of the finest examples of Charles Wesley's melodic gifts.

Rhythm and Meter. Each movement of the anthem is rhythmically independent. Section I, which is a soprano solo may be cited as an example. This solo has an elastic or flexible rhythm, which if fully grasped by a performer, will provide numerous opportunities for a display of vocal dexterity and his ability to render a musical phrase in a lyric style. Three of the most characteristic rhythmic figures contained in the section under discussion are: (1) the dotted eighth, followed by two thirty-seconds and an eighth note, (2) the tied quarter note, followed by a series of sixteenth notes, and (3) the half note tied to an eighth, followed by two sixteenths and an eighth. In addition to these rhythmic characteristics, sixteenth notes in groups of fours also occur quite frequently. Other examples of flexible rhythm are found in the recitatives for soprano and alto.

The alto solo, Section IV, also contains its own rhythmic character. However, it does not include the same degree of rhythmic flexibility found in the soprano solo, Section I. One element which distinguishes this solo from that for soprano is Charles Wesley's fondness for an anacrusic treatment of the phrase. Practically all phrases of the solo begin with an anacrusis. Whereas, in the soprano solo, a majority of the phrases begin on the first beat in the measure. Dotted quarter notes followed by an eighth or a series of eighths form two of the most outstanding rhythmic features of Section IV. These rhythms occur with great regularity throughout the section and are unmistakeable when they appear.

When the duet for two sopranos, Section VI, is introduced, the rhythms contrast sharply with those of earlier sections, yet, variety in rhythmic treatment of the phrase is not one of the outstanding virtues of this section. For example, the rhythmic pattern of the first phrase,  , permeates the duet as well as the chorus which follows. This almost unchanging rhythmic organization of the music is dictated by the highly metrical character of the text.

The meters chosen for I Will Thank Thee vary somewhat from section to section. However, the changes in meter are not radical. The first three sections of the anthem are written in quadruple meter. In order to provide metric contrast between the above mentioned sections, Section IV is written in triple meter. The meter used for Section VI is 6/8, and is continued in Section VII.

Vocal Forces. The vocal forces employed in the anthem are solo voices, used singularly and collectively, and SATB chorus. Among the solo voices used, the soprano and alto voices receive prominence. The attention given the soprano voice is probably indicative of a new trend which involved an increasing use of the female soprano as a soloist in English church music (18:8).

In addition to the use of solo voices, individually and collectively, Charles Wesley concludes the anthem with a chorus for mixed voices. This being the only chorus in the anthem, it is quite obvious that the composer did not intend that the chorus become an active participant in this work.

II. Thou Shalt Guide me with Thy Counsel

Design

Section I. The form of this section is ternary, A B A. The text, typical of eighteenth-century English anthems, is taken from the psalms. The source of the text is that of Psalm 73, verse 24.

> "Thou shalt guide me with thy counsel, and afterward receive me with glory." (verse 24)

This section opens with an eight-measure introduction for organ, thematically related to the vocal melody which follows. The eight measures may be divided into two four-measure phrases which form a period. The period ends with a perfect authentic cadence in E^b major.

Part A begins with a melody stated in the tenor voice. After a complete presentation of the melody, an alto voice entering at measure 16, repeats this melody. At measure 23, the tenor assumes responsibility for introducing the consequent phrase which contains four measures. Following the entrance of the tenor, the alto voice joins the tenor in parallel thirds.

Part B begins at measure 34. This part consists of phrases of unequal length. The second phrase ends with a half cadence followed by six measures of phrase extension. The order of vocal entrances during the opening phrase is the same as that found in part A. Also in

Part B, a short melisma contained in A is introduced again at measure 53.

In the section representing a return of part A, the actual melodic and harmonic materials used are basically the same as those introduced during the opening part of the anthem. Part A concludes with a perfect authentic cadence in the key of E^b major, measure 89. An elision takes places at this cadence, therefore the tonic chord becomes the initial chord in the first measure of the section that follows.

Section II. This section is written for chorus and is a period containing an antecedent and consequent phrase with extension. Section II repeats the music and text of the duet of Section I. The factor of repetition indicates, as is seen in so many of the verse anthems from Orlando Gibbons, through those of Pelham Humfrey, that the main emphasis was not placed on the chorus, but that the greatest amount of attention was given to solos and solo ensembles. Therefore, the function of this chorus seems to be that of re-inforcing the musical and textual ideas presented in Section I.

Section III. Section III is for chorus and is written in the form of a period. The period contains an antecedent and a consequent phrase. The textual setting is that of the first line of verse 25, Psalm 73, which reads: "Whom, have I in heaven but thee?" The sentence being interrogative, Charles Wesley has underlined the word "whom," by accompanying it with a c minor chord in half notes, followed by a half rest, (measure 119). This treatment of the word creates a definite feeling of suspense. In addition to the aspect of suspense, the procedure, more specifically, represents a musical means through which the composer was able to portray "affections." This was a technique used by numerous composers of the Restoration period, Pelham Humfrey in particular (8:200). Another way in which Charles Wesley underlines his text in Section III is by chordal re-iteration. This is seen in both of the four measure phrases of Section III. The phrases contain a succession of c minor and g minor chords, each of which is in root position.

Section IV. Written for a trio ensemble, which comprises an alto, tenor, and bass, is a setting of the second line of verse 25, Psalm 73: "and there is none upon earth that I desire beside thee." These words represent a continuation of the text introduced by the chorus in Section III. The section contains three phrases which form a period. The phrases of the period are indicated by the letters a b c. Phrase a of the trio begins with a melodic statement in the bass which is repeated by the tenor and alto through the use of imitative counterpoint. Phrase b, measures 146-156 is also contrapuntally conceived and the composer continues to develop the text presented in a. Phrase c is primarily an extension of musical material introduced in b. It opens with a pedal point in B^b.

Section V. Charles Wesley concludes the anthem with a chorus based on the word "hallelujah." However, the word is not a part of the psalm upon which the other sections of this anthem are based. By closing the anthem with a "hallelujah" chorus, the composer is following an eighteenth-century tradition, as well as one found among Restoration composers.

Structurally, Section V comprises two periods, separated by a perfect authentic cadence. The first period is in E major, but the second modulates to E flat major. However, at the end of the second period, there is a return to the original tonic key of the first period. Period number two is a repeated period. An "Amen" in quadruple meter closes this section.

General Style

Melody. The composer's approach to melodic design in this anthem shows a preference for tonal relationships arranged according to stepwise motion, with an occasional chromatic inflection. This is particularly noticeable in the duet for tenor and alto. Wide melodic leaps are kept at a minimum. The largest interval used in the anthem is that of a perfect fourth. Concerning chromaticism, it first appears at measure 37. The composer's introduction of B♮ which is an aspect of chromaticism comes as a surprise. The element of surprise is due mainly to the fact that the B is accented, the accentuation brought about through the use of syncopation.

In addition to the diatonic character and the limited use of chromaticism, in the duet, Charles Wesley makes use of melodic sequences of moderate length. Yet, the duet does not abound in the use of either of the above mentioned techniques. Nevertheless, it is of interest to note that each time a melodic sequence occurs in the duet, it is set to the words "and after that receive me with glory," (measures 23-27, 45-49, and 68-77).

Rhythm and Meter. In the area of rhythm, the anthem contains numerous examples of phrases which begin with a syncopated figure. However, the first and second sections are the only sections in which syncopation appears regularly. The two types of syncopation are those based on a sixteenth note, followed by a dotted eighth; an eighth rest followed by an eighth note which moves to a half.

Another rhythmic device used by Charles Wesley is that which concerns anacrusic phrases, used regularly throughout the anthem. A majority of his phrases begin with an anacrusis, and all sections, except the transitory chorus, are anacrusic in design. The composer's use of this device tends to be a unifying force for the entire work.

Concerning meter in the anthem, the composer makes use of two types, triple and duple. The first two sections are in triple meter. Yet, the transitory chorus "Whom have I in heaven but thee?" makes a departure from triple meter to that of quadruple. Section IV which treats the text "and there is none upon earth that I desire" changes into duple meter. Since the anthem is of medium length, the few metric changes are sufficient to create the needed variety.

Texture. The musical texture throughout the anthem is essentially in the realm of imitative counterpoint. Principles of imitative counterpoint are among the most interesting means of expanding the text of a musical composition, and in this manner, Charles Wesley very admirably accomplished this goal. An example of the technique is contained in Section IV. This section begins with a six-measure theme based on a single line of the text "and there is none upon earth that I desire in comparison of thee." The theme is stated three times, first in the bass, then in the tenor, and finally in the alto. As soon as the final statement is made, Mr. Wesley proceeds to expand his musical ideas. Expansion takes place through the presentation of a rhythmic figure derived from the original theme, measures 146-150. Thus, the figure appears in the bass and tenor, the voices moving in descending thirds. After the passage in descending thirds, the alto enters at the distance of a perfect fourth above the tenor. A bass entrance follows that of the alto after which the tenor and alto enter.

Vocal Forces. The vocal combinations used in this anthem are those for solo ensembles, (alto and tenor), (alto, tenor, and bass), and a four-part mixed chorus. As is often the case with Charles Wesley's anthems and those written by many of his eighteenth-century contemporaries, the emphasis in verse anthems of the period is definitely placed on music for solo voice or voices. Among the voices used in solo ensembles, Mr. Wesley seems to favor the alto. The frequent use of the alto voice in solo ensembles is not a new procedure. Composers as William Byrd and Orlando Gibbons had already established this preference, and it was continued well into the eighteenth century.

Since the composer has given primary importance to solo voices, the choruses appear in a subsidiary position. The first chorus, as in many of Gibbons' anthems assumes the role of repeating the music and text of the preceding solo ensemble (tenor and bass) in entirety.

III. O God My Heart is Ready

Design

Section I. For this section, which is a chorus, Charles Wesley has chosen a text from Psalm 108, verse 1: "O God, my heart is fixed; I will sing and give praise, even with thy glory." The biblical text as stated is not used in its original form. Charles Wesley, in setting his text, substitutes the word "ready" as a replacement for the word "fixed." In addition, the latter part of the text, "even with thy glory," is eliminated.

Structurally, the section consists of four contrapuntal phrases, plus three measures of phrase extensions. Phrase number one begins in d minor with a musical theme placed in the bass. The first note of the theme begins on

D and is followed by a quarter note on B^b, with the two tones forming an interval of a minor sixth. These tones are followed by five quarter notes in descending order, B^b, A, G, F, and D. After the seven tones are stated in bass, the tenor voice enters imitatively at the distance of a perfect fifth above the bass. At the same time, the bass moves toward a completion of the theme. Successive statements of the theme are made in the alto and soprano. Each time the theme appears, excluding the first entrance, additional voices, contrapuntally conceived, are always present. In no way does Charles Wesley attempt to develop this theme. After the theme has been stated in all voices, the section closes with a perfect authentic cadence in the key of A major. Although on a limited basis, the type of contrapuntal writing employed by the composer may be compared with that followed in many of the anthems of William Byrd. By using a technique, characterized as through imitation, Byrd was often able to create compositions of considerable dimensions. However, the text which Charles Wesley has chosen is very short. Therefore, he has limited his possibilities of fully utilizing this technique.

Section II. Section II is a chorus and is set to verse 2 of Psalm 108: "Awake, psaltery and harp: I myself will awake early." As in Section I, Charles Wesley deviates from the biblical text. As a substitute for the word "psaltery," he uses the word "lute." In addition, the word "right" is also inserted. Therefore, Charles Wesley's text for section II is as follows: "Awake, thou lute and harp: I myself will awake right early." The main parts of section II have been labeled as A B C. Charles Wesley begins part A with the first half of the theme which is labeled as a and is stated in the soprano. The second half of the theme is assigned the letter b. As a means of introducing the second half of the theme, the composer presents it in the tenor. Shortly after this entrance, the altos sing the theme in its entirety. The statement by the alto is the first and only complete presentation of the theme.

Part B is episodic and develops small thematic fragments, as well as complete statements of the second half of the theme. Charles Wesley's method of development takes place through the use of imitative counterpoint involving all voices. The thematic material is clearly stated in part B and can be easily identified.

In addition to the composer's imitative treatment of the theme, Charles Wesley makes use of a procedure in part B which is vital to all development sections, namely, that of modulation. The modulatory process takes place during measures 30-38. The change of key at this point is sudden. The composer precedes the modulatory section with a perfect authentic cadence in D major, but immediately introduces the key of G major. Other keys which are established during part B are: e minor, and b minor. With a deceptive cadence in the key of b minor, measure 38, part B, is brought to a close.

Part C is also modulatory in character and presents fragments of the theme. The formal structure of part C, is that a period consisting of two phrases of unequal length. A coda in chordal style brings part C to a close.

Section III. Section III, a duet for tenor and bass, has as a textual source, verses 3 and 4 of Psalm 108: "I will praise thee, O Lord among the people: and I will sing praises unto thee among the nations," verse 3. "For thy mercy is great above the heavens: and thy truth reacheth unto the clouds," verse 4. The section comprises three periods which are designated in the diagram as parts A, B, and C. An introduction for organ opens the section, after which the tenor voice enters on A and is followed by a bass entrance on the same tone.

Part A is composed of two phrases of six measures each, separated by a half cadence in the tonic key of "a" minor. Similar to Section I, the structure of part A is dependent upon imitative counterpoint as a contrapuntal device. Using only one verse of the psalm "I will praise thee, O Lord, among the people: and I will sing praises unto thee among the nations," Charles Wesley, through this device of imitative counterpoint creates twelve measures of music.

Part B continues the technique begun in A, taking a single line of text and developing it contrapuntally until the entire verse has been completed. There are two phrases in this part. Phrase number one contains five measures, and phrase number two, four measures. A half cadence in a minor occurs at the end of the first phrase, however, part B is concluded by a perfect authentic cadence in e minor, the dominant of the original tonic.

Part C begins with an inversion of the melody found in phrase number one of part A. Throughout the part, imitative counterpoint prevails.

Section IV. This section written for a solo quartet, S.A.T.B., is set to the same text as that in Section III. The music is also duplicated. Yet, upon close observation, one is able to discern at least two differences between the section. These differences are: (1) an elimination of the repeat signs for part A, and

(2) instead of having individual voices imitate each other, imitation takes place between the voices grouped in pairs.

Section V. Set as an alto solo, the text of section V is based on verse 5 of Psalm 108: "be thou exalted, O God, above the heavens: and thy glory above all the earth." As usual, Charles Wesley does not follow the exact wording of the biblical text. His interpretation of the verse is, "Set up thyself, O God, above the heavens, and thy glory above all the earth."

The formal design of this section is binary and is represented in the diagram as A B. Part A is preceded by a four-measure organ introduction which anticipates the voice as it enters at measure 129. Part A consists of two four-measure phrases. The second phrase, texturally, is a complete repetition of phrase number one. The second phrase also coincides musically with that of the first, yet, the last two measures of phrase number two, measures 135 and 136, vary in melodic content.

Part B is based entirely upon the text used in part A. In addition, as in part A, Charles Wesley musically underscores the word "glory." As a means of underscoring the word, the composer frequently repeats it and sets the word to a short melisma. Two measures before the end of the solo, measure 144, a deceptive cadence interrupts the music and is followed by two measures of phrase extension.

Part B ends with a short organ postlude which is rhythmically related to the last two measures of the preceding phrase.

Section VI. Section VI is a choral setting of the first line of verse 5, Psalm 108 which was also used in section V. Very little needs to be said about this section, because it is very brief, comprising only six measures in period form. Harmonically, the section serves as a transition to the section that follows. Nevertheless, it is of interest to note that throughout the section, Charles Wesley reiterates four-part chords and these chords are supported by a descending bass line, D, C, B , B^b, B , A. Harmonically, the music moves from d minor through the key of G major, and finally settles in A major.

Section VII. Section VII is also a chorus. This section develops the remainder of the text of verse 5, Psalm 108 begun in section V. The text used in section VII is, "and thy glory above all the earth." Formally, there are three periods in section VII and they are labeled A B A.

Part A is a period comprising two phrases separated by a perfect authentic cadence. Part A is completed through the use of a perfect authentic cadence, however, an elision at the cadence provides an effective link between A and B, avoiding the impression of two isolated periods. Within the B section, several keys are temporarily established, two of which are g minor and c minor. The above stated succession of keys leads to a perfect authentic cadence in d minor. This cadence, brings part B to a close.

Part A begins in the key of d minor and the initial statement of the melody is in the soprano. The texture of A, although contrapuntal in effect, is chordally conceived.

General Style

Melody. The melodic content of this anthem indicates that the composer had a strong preference for stepwise motion. This characteristic is not confined to any particular section of the anthem, but is in evidence from the beginning of the work until it is finished. Yet, intervals outlining triads are frequently used. The procedure is particularly noticeable in sections III and IV. However, intervals involving leaps of the major six, the minor six, and the minor seventh are also introduced in these sections.

Rhythm and Meter. Rhythmically, the anthem reveals Charles Wesley's preference for a compelling rhythmic surge which prevails throughout a particular section. Nevertheless, the unit of beat for one section is often different from that of another section. For instance, in comparing sections II and VI, one finds that the quarter note is used as the fundamental metric unit in II, but in section VI, the half note becomes the unit of beat. By varying the unit of beat, the composer provides the needed sectional contrast.

Within this anthem, three metric signatures are used, 4/4, 3/4, and 2/2. In order to maintain metric unity between sections I and II, 4/4 meter is used. However, a departure from quadruple meter takes place at the beginning of section III. This section is written in 3/4 meter. The next significant change in meter occurs in section VI which is written in 2/2 meter. Immediately following section VI, section VII in 3/4 meter closes the anthem.

Texture. The vocal texture in O God My Heart Is Ready is primarily that of imitative counterpoint. Although contrapuntal texture prevails throughout the anthem, and many of the phrases begin imitatively, the process is seldom followed through to the end of a musical idea. An avoidance of complete imitation is a purely legitimate style of contrapuntal writing and is very satisfying to the auditor.

Vocal Forces. The vocal forces for which this anthem is written are: (1) solo ensembles for tenor and bass, (2) solo ensemble for soprano, alto, tenor, and bass, (3) alto voice, and (4) mixed chorus. Choruses and solo ensembles are in the majority, whereas, only one vocal solo occurs during the course of the entire work. Since only one solo appears in the anthem, this fact clearly indicates that the composer's interest was directed primarily toward providing music suitable for choruses and solo ensembles.

IV. My Soul Hath Patiently Tarried for the Lord

Design

The text for this anthem was chosen from Psalm 33, verses 20, 21, and 22, which depict man's confidence in God. The words of the text are as follows:

> Our soul waiteth for the Lord; he is our help and our shield." (verse 20) "For our heart shall rejoice in him, because we have trusted in his holy name." (verse 21) "Let thy mercy, O Lord, be upon us, according as we know hope in thee." (verse 22)

The anthem opens with an organ prelude. This prelude is the longest and the most elaborately written instrumental section to be found among the four anthems analyzed. The prelude contains two parts, A B, and each part may be characterized as a phrase group. A very fascinating device which appears in each of the parts, and which is typical of many Baroque composers, is the use of an echo effect. Examples of the device may be found at measures 3, 6, 14, and 17-19.

Section I. Section I is designed for an alto soloist, and is set to the words which are fully adapted, "my soul hath patiently tarried for the Lord, for he is my help and my shield." The form of section I is ternary, and the parts are labeled as A B A. In addition to its ternary form, instrumental music assumes an important position in this section. An organ introduction is used, and as many as eight interludes are dispersed throughout the solo. A majority of the interludes are not of individual musical character, and are reminiscent of the last bar or last bars of a preceding phrase. This indicates that the composer, at least in this section, has not resorted to a Restoration tradition of writing totally independent interludes. The Restoration composers often used instrumental interludes as ritornellos, whereas Charles Wesley appears to have written his interludes for the main purpose of extending his phrases prior to beginning a new musical idea.

Part A consists of a double period. Period number one contains two phrases. The first phrase ends on an imperfect authentic cadence in the key of B^b major, and the second phrase ends with a half cadence in B^b major. Period number two also contains two phrases, the first having six measures, while the second and third contain four measures each. Part B continues to develop the text used in A. The text is given music different from that found in A, however, rhythmic similarities between the two parts are sufficiently present to create a feeling of unity. The form of part B may be characterized as a phrase group with seven measures of phrase extension. The members of the phrase group are indicated as a, a^1, b.. The return of part A is based on the same text and music of the original A, and the form is that of a phrase group. Two outstanding features of the return of A are: frequent organ interludes, and textual repetition.

Section II. Section II, a solo mixed quartet, is a joyous section, marked vivace. Elements of joy are implicit in the text. The text is taken from Psalm 33, verse 21: "For our hearts shall rejoice in him, because we have trusted in his holy name." On the basis of the text, the section can be divided into two parts, A, A^1. In A, the composer develops his ideas by contrasting soprano and alto voices with those for tenor and bass. As an example, the soprano and alto voices, measures 137-143, introduce the words, "For out hearts shall rejoice in him, because we have hope in his holy name," which are textually and musically repeated in duet style by the tenor and bass. A similar procedure takes place between measures 152-154. In these measures, a group of three voices, soprano, alto, and tenor, sing the words "because we have hope in his holy name." Immediately after the trio statement, the words are repeated in three-voice texture by the alto, tenor, and bass. This procedure of alternating voices antiphonally is prevalent throughout both parts of this quartet.

Section III. Section III is written as a duet for alto and tenor. The mood of this duet is quite contrasting to that of the solo quartet which it follows. As in the quartet, the text used by the composer dictates the expressive character of the entire section, In conforming to this principle, Charles Wesley carefully considered the pensive element of his text, Psalm 33, verse 22, "Let thy merciful kindness, O Lord be upon us, according as we have hope in thee" by indicating that the section should be sung slowly.

The duet is written in two parts $\underline{A}^1$, $\underline{A}^2$, with an eighteen measure vocal introduction. The introduction is set to the first line of verse 22. The music of the introduction contains four phrases. At the beginning of the introduction, the alto and tenor voices present the melody in parallel thirds. The introduction, after a few measures of textual repetition, ends with an imperfect authentic cadence in the key of F major.

Part A is composed of a phrase group whose components are labeled as a, b, c. During the course of phrase a, an organ interlude appears at measure 218. Upon the completion of phrase a, measure 225, the composer treats the part of the text, "Let thy merciful kindness O Lord, be upon us," in imitative counterpoint. This material is followed by an organ interlude. Immediately following the interlude, the part of the text "Like as we put our trust in thee" returns, and is indicated in the diagrams as c, but at this time the composer presents his melody as a melodic sequence, measures 239-249. This sequence is begun by the tenor and repeated by the alto. Following the tenor-alto sequence, the two measure organ interlude which occured at measure 218 is presented again at measure 249.

$\underline{A}^2$ contains two phrases which may be identified by the letters a, c. As will be noticed, phrase b of $\underline{A}^1$ does not return. Phrase a is written in a homophonic style and is followed by a two measure organ interlude. Phrase c is a sequential melody and provides an adequate means of arriving at the final cadence which concludes the section. It is of interest to observe that upon the conclusion of this part, the organ interlude mentioned earlier, is presented again as a postlude at measure 274. The recurrence of the interlude throughout section III suggests the idea of a ritornello.

Section IV. This section is a chorus based on the music and text of section III, and is written in a rather free design. Percy Goetschius characterizes compositions written with this type of design as being among those which do not conform to regular classification (23:216). Therefore, in describing the design of this section, one could state that it comprises a mere series of thematic groups which are presented in alternation, reaching their climax in a coda. The themes have been labeled as a, b, c, d. In addition, the coda has been assigned the letter, e.

General Style

Melody. Melodically, this anthem further emphasizes that vocal lines evolving stepwise motion were highly preferred by Charles Wesley. Whenever the melody deviates from stepwise patterns, the composer is very careful that distances larger than the major second occur when it seems that certain words are of exceptional importance. An example of this tendency is found in an alto solo, section I. When the words "For the Lord is my help and my shield" are introduced at measure 39, Charles Wesley includes in his melodic line, intervals of the perfect fifth which are set to the words "Lord" and "help." The meaning in these words is rather intense, thus the departure from a strictly diatonic succession of tones at this point in the text, tends to focus attention on a passage of scripture which, of necessity, demands special treatment.

Rhythm and Meter. Dotted rhythms in this anthem appear rather frequently. The frequent use of dotted rhythms has a tendency to act as a unifying device for the various sections. Thus, not at any time does one feel that the sections of the anthem are isolated musical segments.

The sections being rhythmically unified, contrast is provided between sections through the use of changes in meter. For example, the instrumental introduction which is rhythmically interesting and written in 4/4 meter, metrically contrasts with section I, an alto solo, which is cast in 3/2 meter. The aspect of contrast is continued in section II, as there is a return to 4/4 meter. In section III, 3/4 meter is also introduced. In section IV, which is the final section of the anthem, 4/4 meter prevails. By occasionally varying the meter, this principle of contrast gives new musical meaning to all sections.

Texture. In terms of texture, the most interesting form of musical writing in this work is found in section IV for mixed chorus. At the beginning of the section, the texture is strictly homophonic, but at measure 307, the music is contrapuntally written. However, contrapuntal texture is maintained for only a short time. As the music continues to progress, an alternation between homophonic and contrapuntal texture becomes the rule. By the time we reach the coda of section IV, an emphasis is placed on contrapuntal writing in which all voices of the chorus become involved, thereby, building a rather complex climax to the anthem.

Vocal Forces. The vocal forces used in the anthem are quite varied. There is a solo for alto, a quartet for four solo voices, a duet for alto and tenor, and a chorus for mixed voices. As usual in Charles Wesley's verse anthems, solo voices are given preference. In addition, the alto voice assumes a prominent position in many solo sections. In spite of the emphasis placed on solo voices in this anthem, Charles Wesley by beginning the work with a single voice, and using only solo ensembles for the next two sections, gradually progresses toward section IV for chorus, which is among all other sections of this anthem the most complex.

SUMMARY

In summarizing the formal techniques and stylistic tendencies found in the four verse anthems of Charles Wesley, it is possible to state that in Wesley's hands, the verse anthem consisted of several musical sections of contrasting character, written for solo voice, solo ensembles, and chorus, using the organ as an instrument for accompaniment. Organ preludes, introductions, interludes, and postludes are also included in the formal scheme. However, the highly independent symphonies and ritornellos characteristic of the Restoration verse anthem, are noticeably absent. Whenever instrumental passages appear, they are usually thematically related to the vocal music which they precede or follow.

As a carryover from the arias of Bach and Handel, elements of arioso style are maintained in the sections for vocal soloist.

During the early period of the verse anthem, composers were experimenting with the idea of inserting solo sections in their works as a substitute for some of the more polyphonic choral music. The solo passages were not isolated from other sections of an anthem. The principle was that of including the solo voice or voices as a part of a continuous musical texture. However, in Charles Wesley's verse anthems, through the use of a double bar, most solo sections are separated from those for chorus.

The choruses of the Wesley verse anthems are given a subsidiary position. They are outnumbered by sections for solo voice. The primary function of Charles Wesley's choruses seems to be that of reflecting upon and re-inforcing the textual and musical ideas of a preceding solo section. Aspects of textual and musical identity between solo voice and chorus is a standard technique which was regularly practiced by verse anthem composers of the early period. One has only to turn to some of the verse anthems of William Byrd or Orlando Gibbons for examples. Thus, in maintaining an identity between solo and choral sections, Charles Wesley's verse anthems indicate that he must have been well aware of the contributions of the above mentioned composers.

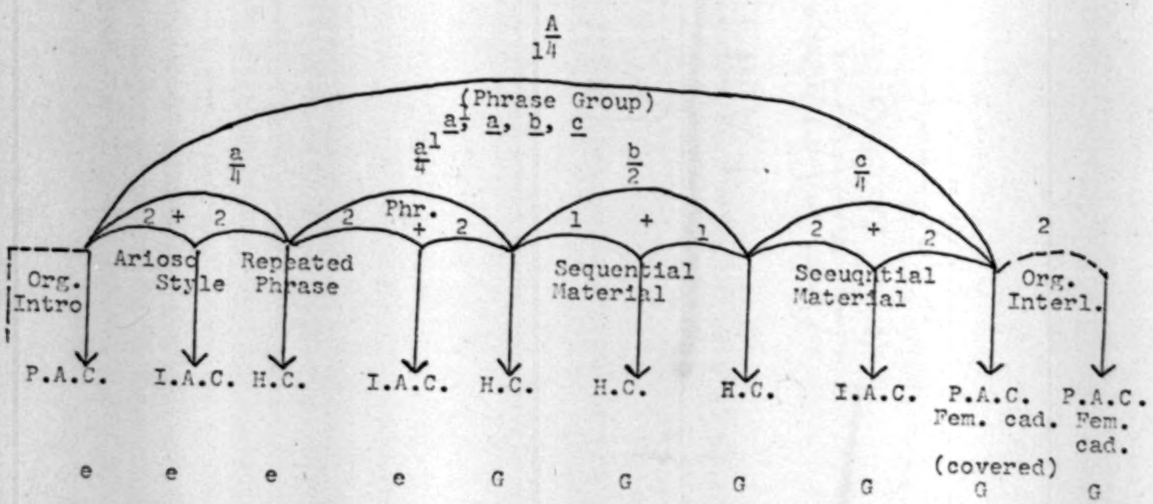
Structurally, the various sections of Charles Wesley's anthems are usually written in two basic forms, binary and ternary. However, several of the choral sections are written in designs which are irregular and do not conform to a strict type of formal structure. Yet, the vocal solos are, more often than not, written in ternary form. In his use of ternary form, Charles Wesley's solos assume characteristics derived from the da capo aria. The da capo aria enjoyed great popularity with Purcell and Handel, and later in the anthems of Charles Wesley, the form still found acceptance.

The vocal forces used by Charles Wesley comprise alto and soprano vocal solos, solo trios, for alto, tenor, and bass, duets for tenor and bass, mixed quartets, and S.A.T.B. choruses. The alto, tenor, bass combination definitely relates Charles Wesley's verse anthems to those of his contemporaries, and also to other earlier verse anthem composers as Henry Purcell. In addition, Charles Wesley appears to have been partial to the alto as a solo voice. This is also a characteristic of his own time and of the past. However, Charles Wesley's use of the soprano as a solo voice in a recitative section probably indicates his awareness of a new trend which was taking place in eighteenth-century English church music. Restoration composers seldom used the female soprano in any of their verse anthems, but by the time of Charles Wesley, the English public was beginning to accept women as musical performers.

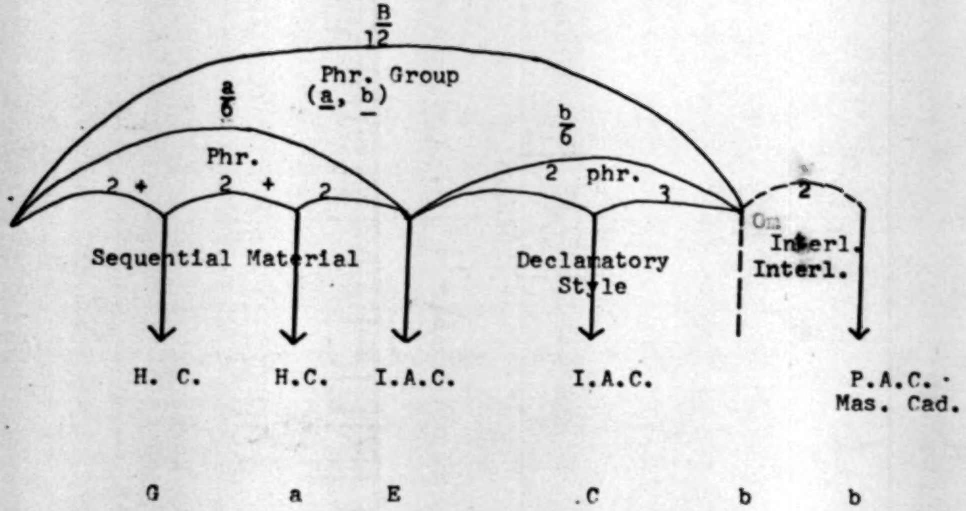
The verse anthems contain sections which are predominantly contrapuntal and others which abound in the techniques of homophonic writing. Imitative counterpoint as a form of contrapuntal writing is one of the most outstanding textual devices present in the anthems. This is probably a carryover of a style frequently employed in many of the verse anthems produced during the so called polyphonic period of English church music. The texture of verse anthems from this period consisted almost entirely of that which was based on principles of imitative counterpoint. As seen in the anthems of Charles Wesley, the technique has not been entirely abandoned. In the area of homophonic texture, Charles Wesley often used it during the process of alternating passages for men with those for female voices. In this manner, Charles Wesley relieves the ear of strictly four part writing and also provides contrasts in vocal timbre.

I WILL THANK THEE, O LORD AND KING

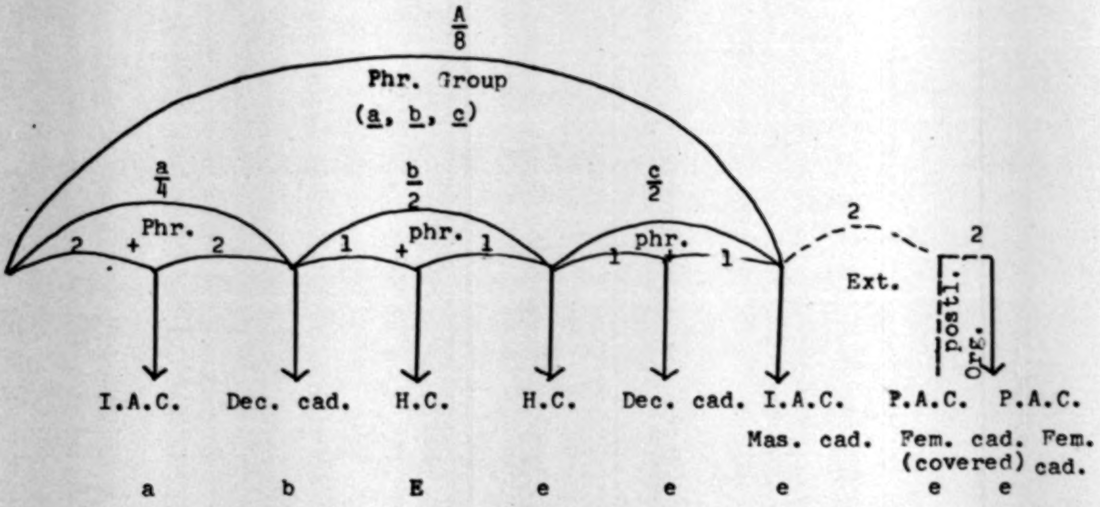
Section I

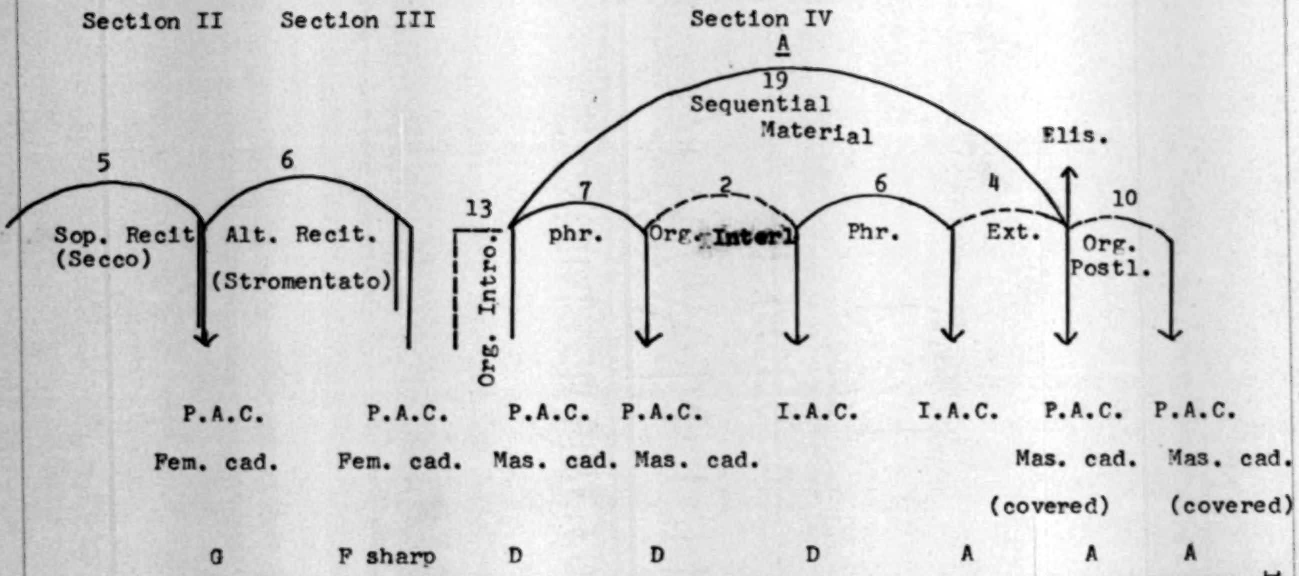

A
14
(Phrase Group)
a1, a, b, c
a
4
a1
4
b
2
c
4
2 + 2
2
Phr.
+
2
1
+
1
2
+
2
2
Org.
Intro
Arioso
Style
Repeated
Phrase
Sequential
Material
Seeuqntial
Material
Org.
Interl.
P.A.C.
I.A.C.
H.C.
I.A.C.
H.C.
H.C.
H.C.
I.A.C.
P.A.C.
Fem. cad.
P.A.C.
Fem.
cad.
(covered)
e
e
e
e
G
G
G
G
G
G

SECTION I (Continued)

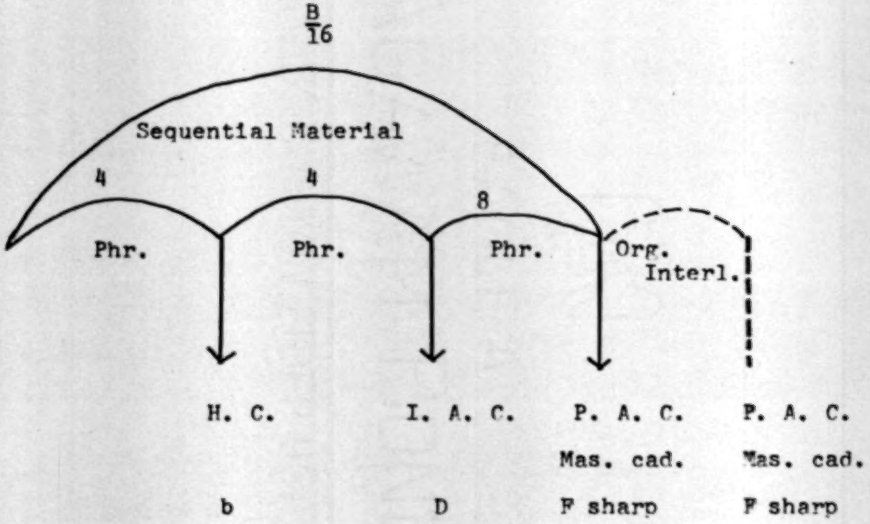

B
12
Phr. Group
(a, b)
a
6
Phr.
2 + 2 + 2
b
6
2 phr. 3
2
Om
Interl.
Interl.
Sequential Material
Declamatory Style
H. C.
H.C.
I.A.C.
I.A.C.
P.A.C.
Mas. Cad.
G
a
E
C
b
b

SECTION I (Continued)

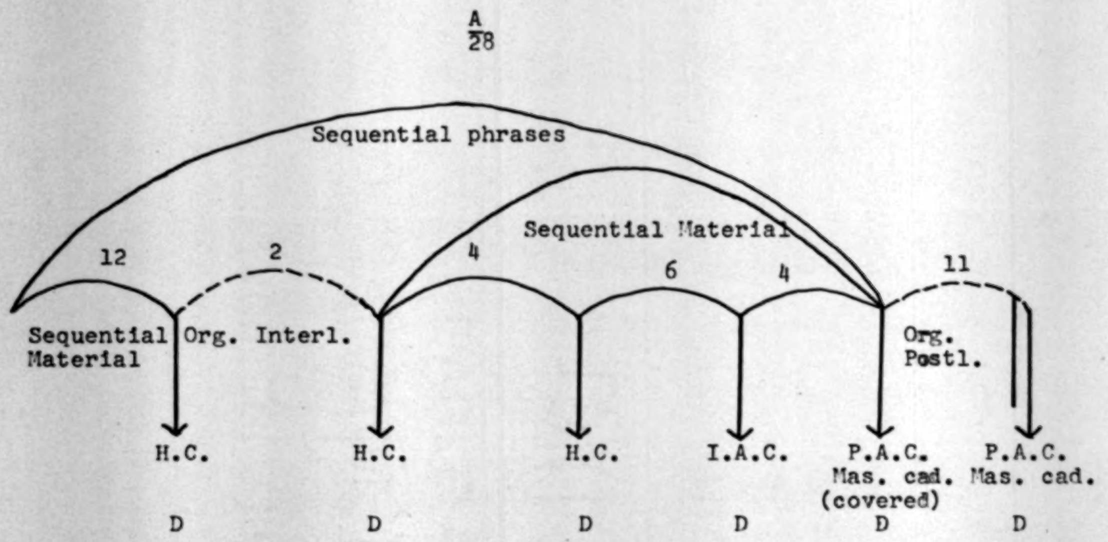

A/8
Phr. Group
(a, b, c)
a/4
Phr.
b/2
phr.
c/2
phr.
2
+
2
1
+
1
1
+
1
2
2
Ext.
post.
Org.
I.A.C.
Dec. cad.
H.C.
H.C.
Dec. cad.
I.A.C.
Mas. cad.
P.A.C.
Fem. cad.
(covered)
P.A.C.
Fem.
cad.
a
b
E
e
e
e
e
e

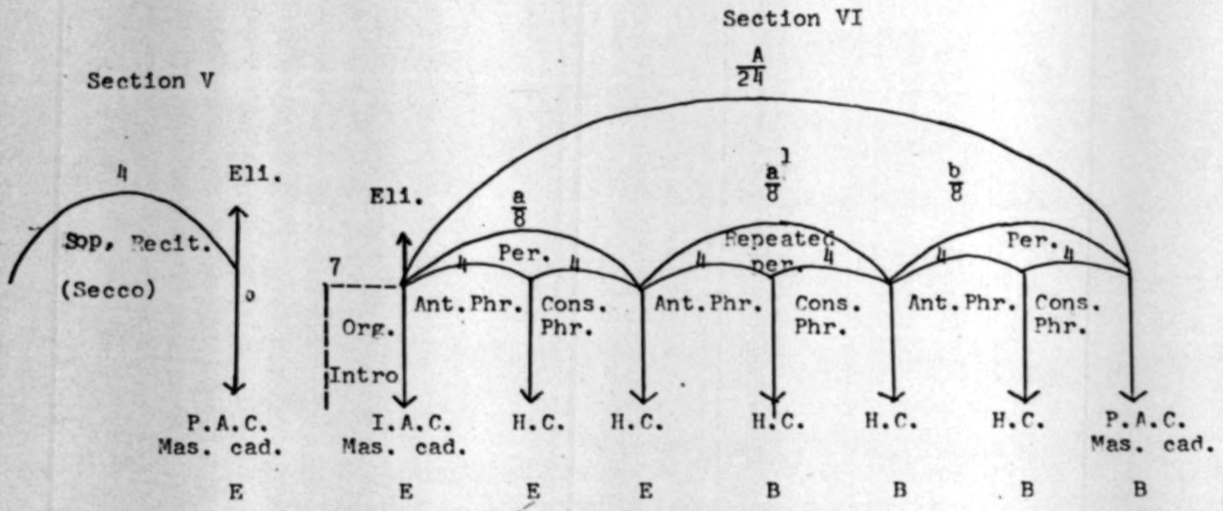

Section II
Section III
Section IV
A
19
Sequential Material
Elis.
5
6
13
7
2
6
4
10
Sop. Recit (Secco)
Alt. Recit. (Stromentato)
Org. Intro.
phr.
Org. Interl
Phr.
Ext.
Org. Postl.
P.A.C.
Fem. cad.
G
P.A.C.
Fem. cad.
F sharp
P.A.C.
Mas. cad.
D
P.A.C.
Mas. cad.
D
I.A.C.
D
I.A.C.
A
P.A.C.
Mas. cad.
(covered)
A
P.A.C.
Mas. cad.
(covered)
A

Section IV (continued)

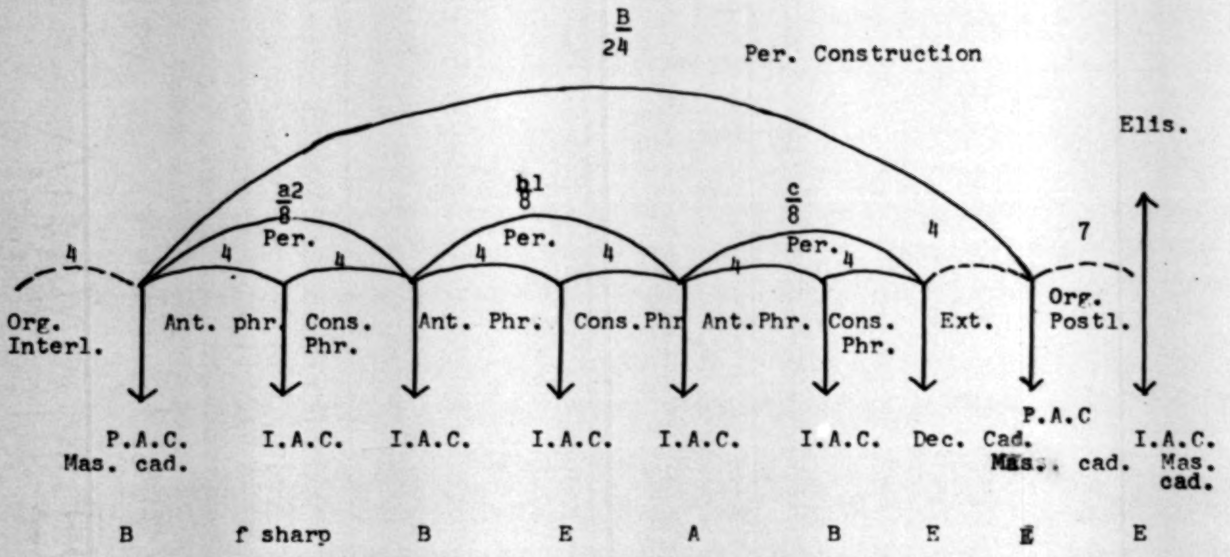

B
16
Sequential Material
4
4
8
Phr.
Phr.
Phr.
Org.
Interl.
H. C.
b
I. A. C.
D
P. A. C.
Mas. cad.
F sharp
P. A. C.
Mas. cad.
F sharp

SECTION IV (Continued)

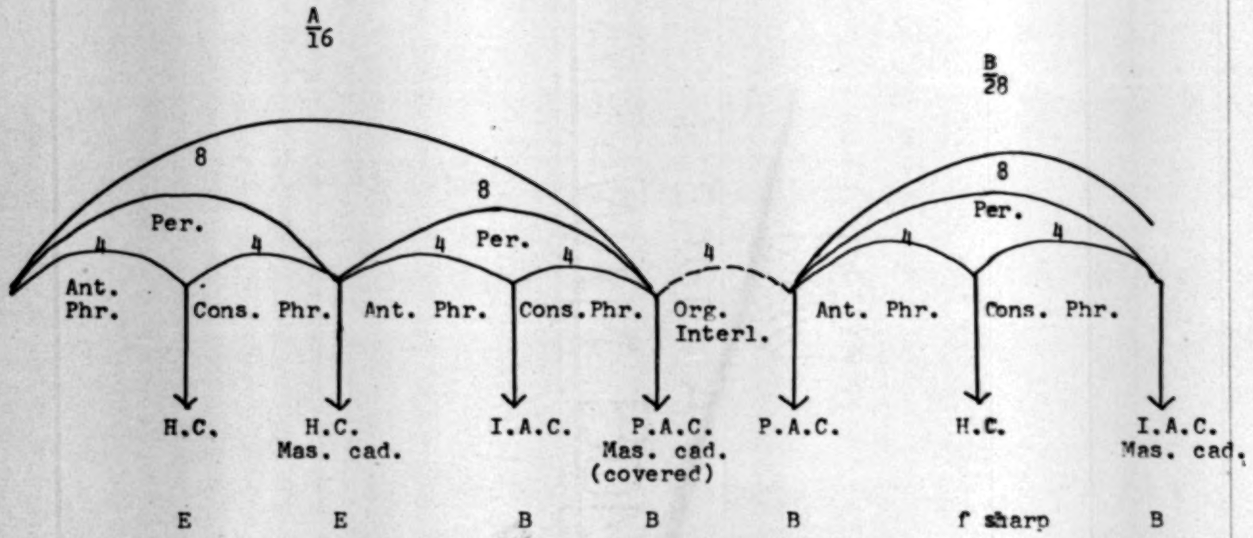

A
28
Sequential phrases
Sequential Material
12
2
4
6
4
11
Sequential Material
Org. Interl.
Org. Postl.
H.C.
H.C.
H.C.
I.A.C.
P.A.C. Mas. cad. (covered)
P.A.C. Mas. cad.
D
D
D
D
D
D


Section V
4
Sop, Recit.
(Secco)
Eli.
o
P.A.C.
Mas. cad.
E
Section VI
A
24
7
Org.
Intro
Eli.
a
8
Per.
4
4
Ant.Phr.
Cons.
Phr.
a1
8
Repeated
per.
4
4
Ant.Phr.
Cons.
Phr.
b
8
Per.
4
4
Ant.Phr.
Cons.
Phr.
I.A.C.
Mas. cad.
H.C.
H.C.
H.C.
H.C.
H.C.
P.A.C.
Mas. cad.
E
E
E
B
B
B
B

Section VI (Continued)

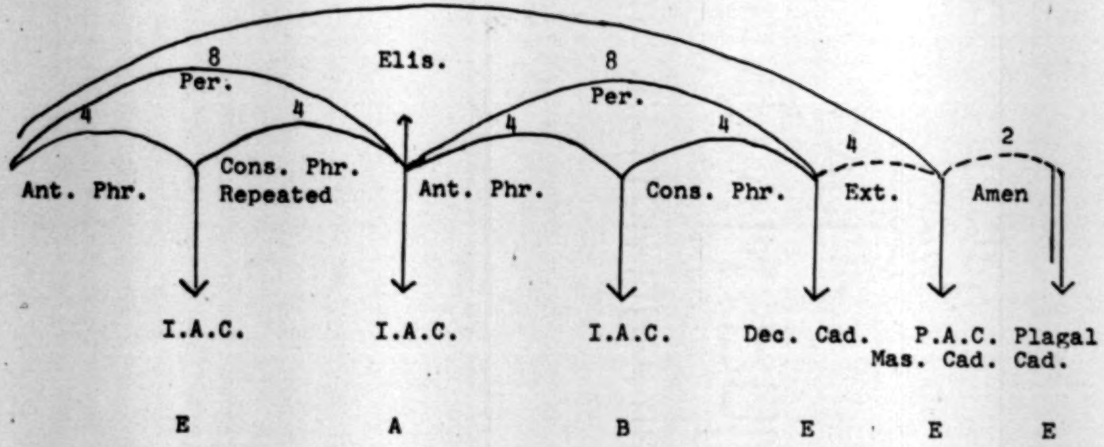

B
24
Per. Construction
Elis.
a2
8
Per.
b1
8
Per.
c
8
Per.
4
4
4
4
4
4
4
4
7
Org.
Interl.
Ant. phr.
Cons.
Phr.
Ant. Phr.
Cons.Phr
Ant.Phr.
Cons.
Phr.
Ext.
Org.
Postl.
P.A.C.
Mas. cad.
I.A.C.
I.A.C.
I.A.C.
I.A.C.
I.A.C.
Dec. Cad.
P.A.C
Mas. cad.
I.A.C.
Mas.
cad.
B
f sharp
B
E
A
B
E
E
E

Section VII



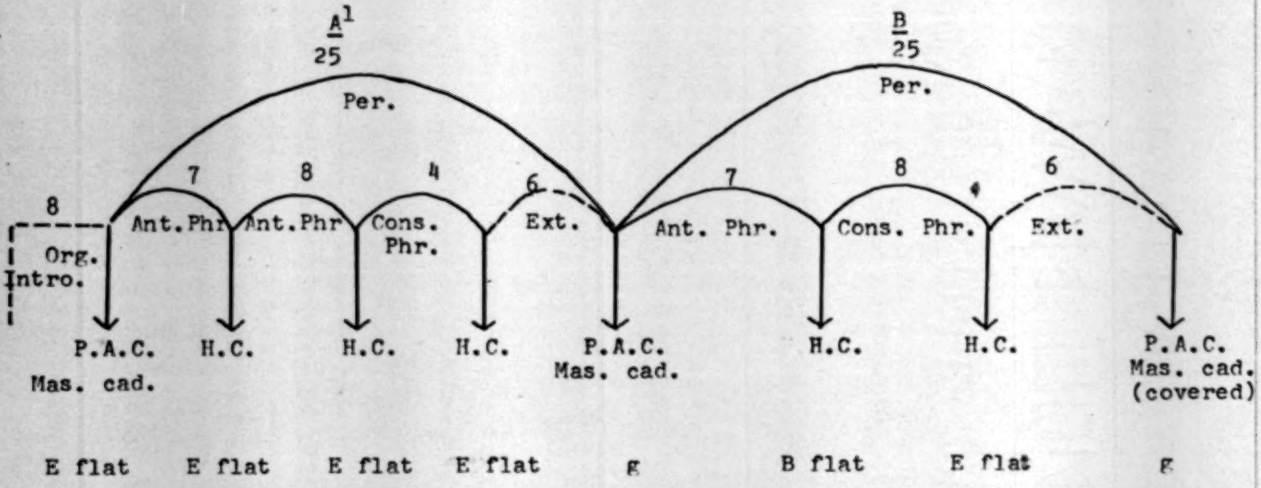
A
16
B
28
8
Per.
4
4
8
Per.
4
4
4
8
Per.
4
4
Ant. Phr.
Cons. Phr.
Ant. Phr.
Cons. Phr.
Org. Interl.
Ant. Phr.
Cons. Phr.
H.C.
H.C. Mas. cad.
I.A.C.
P.A.C. Mas. cad. (covered)
P.A.C.
H.C.
I.A.C. Mas. cad.
E
E
B
B
B
f sharp
B

SECTION VII (Continued)

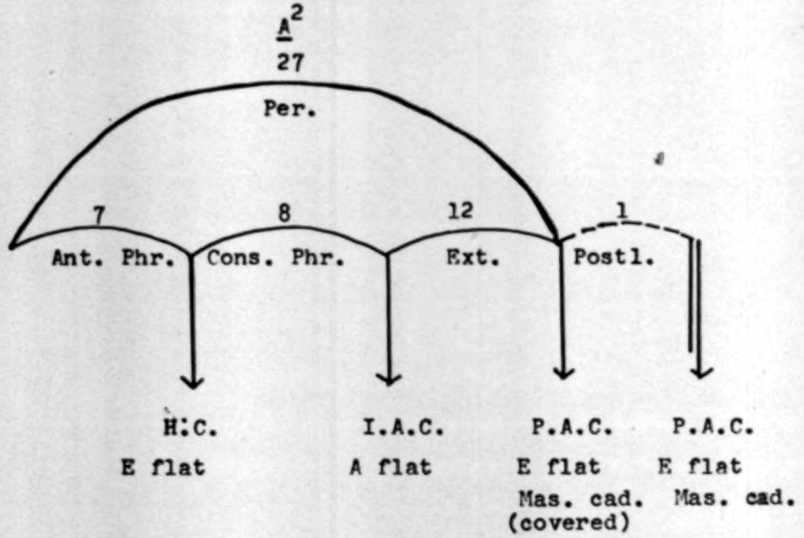

8
Per.
4
4
Elis.
8
Per.
4
4
4
2
Ant. Phr.
Cons. Phr.
Repeated
Ant. Phr.
Cons. Phr.
Ext.
Amen
I.A.C.
I.A.C.
I.A.C.
Dec. Cad.
P.A.C.
Mas. Cad.
Plagal
Cad.
E
A
B
E
E
E

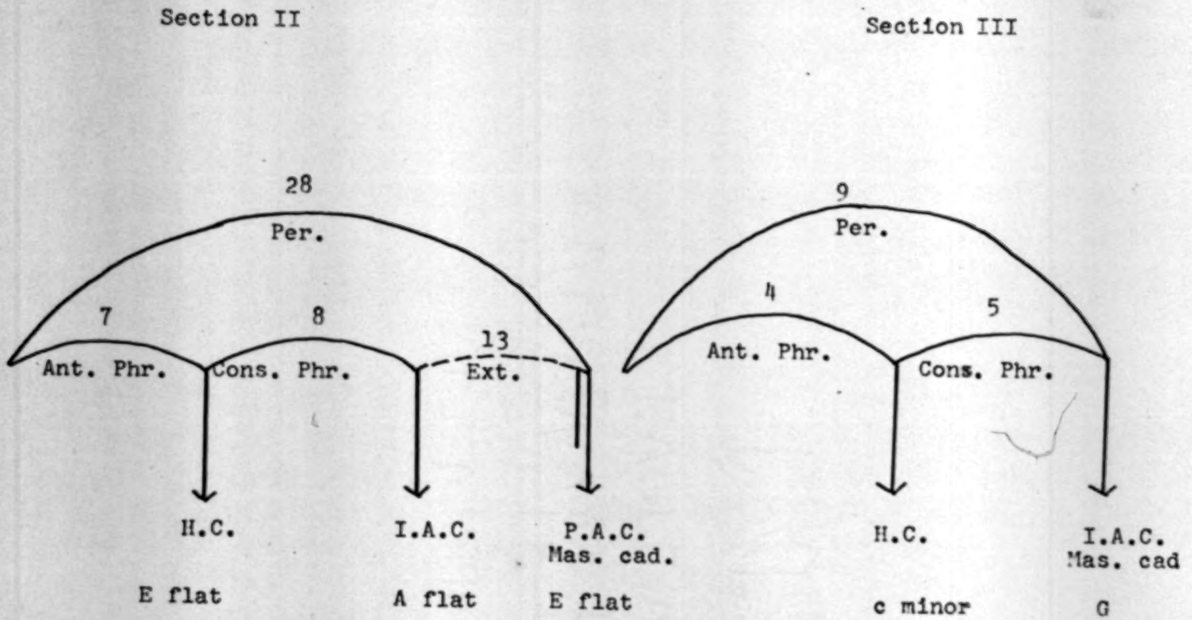
THOU SHALT GUIDE ME WITH THY COUNSEL

Section I

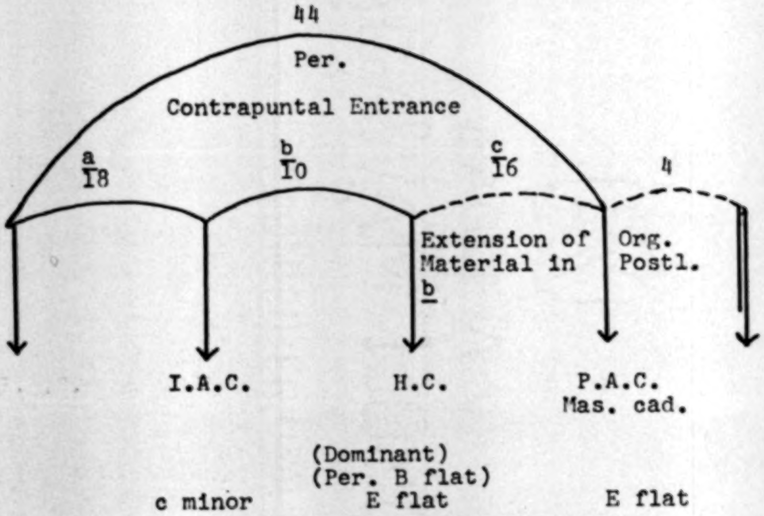

A¹
25
Per.
B
25
Per.
8
Org.
Intro.
7
Ant.Phr
8
Ant.Phr
4
Cons.
Phr.
6
Ext.
7
Ant. Phr.
8
Cons. Phr.
6
Ext.
P.A.C.
Mas. cad.
H.C.
H.C.
H.C.
P.A.C.
Mas. cad.
H.C.
H.C.
P.A.C.
Mas. cad.
(covered)
E flat
E flat
E flat
E flat
g
B flat
E flat
g

Section I (Continued)

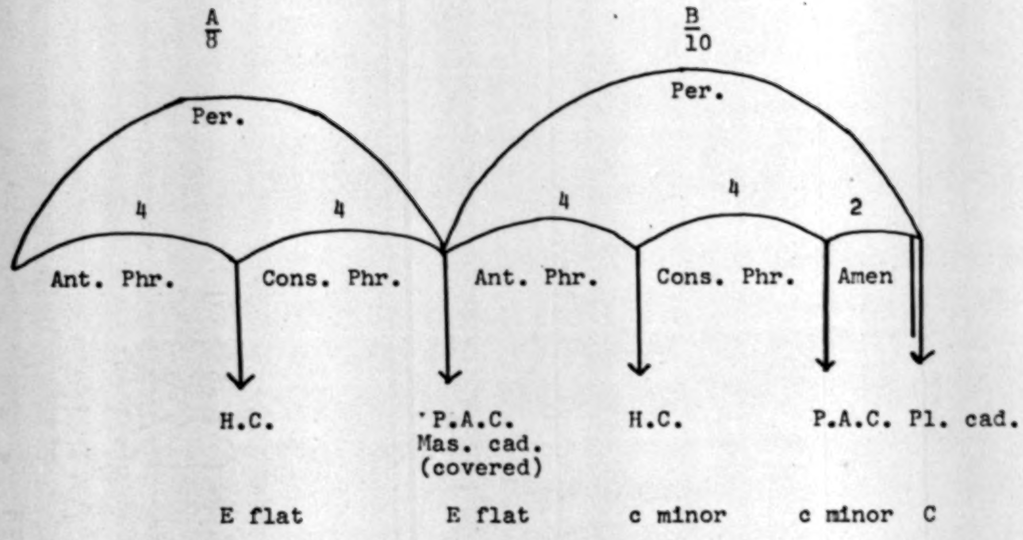

A^2
27
Per.
7
Ant. Phr.
8
Cons. Phr.
12
Ext.
1
Postl.
H:C.
E flat
I.A.C.
A flat
P.A.C.
E flat
Mas. cad.
(covered)
P.A.C.
E flat
Mas. cad.


Section II
28
Per.
7
Ant. Phr.
8
Cons. Phr.
13
Ext.
H.C.
E flat
I.A.C.
A flat
P.A.C.
Mas. cad.
E flat
Section III
9
Per.
4
Ant. Phr.
5
Cons. Phr.
H.C.
c minor
I.A.C.
Mas. cad
G

Section IV


44
Per.
Contrapuntal Entrance
a
18
b
10
c
16
4
Extension of
Material in
b
Org.
Postl.
I.A.C.
H.C.
P.A.C.
Mas. cad.
(Dominant)
(Per. B flat)
c minor
E flat
E flat

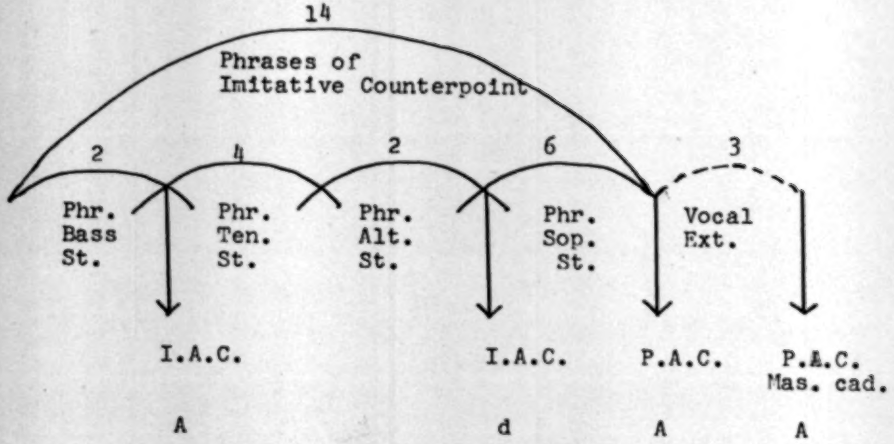
Section V


A
8
Per.
4
4
Ant. Phr.
Cons. Phr.
H.C.
E flat
P.A.C.
Mas. cad.
(covered)
E flat
B
10
Per.
4
4
2
Ant. Phr.
Cons. Phr.
Amen
H.C.
c minor
P.A.C.
c minor
Pl. cad.
C

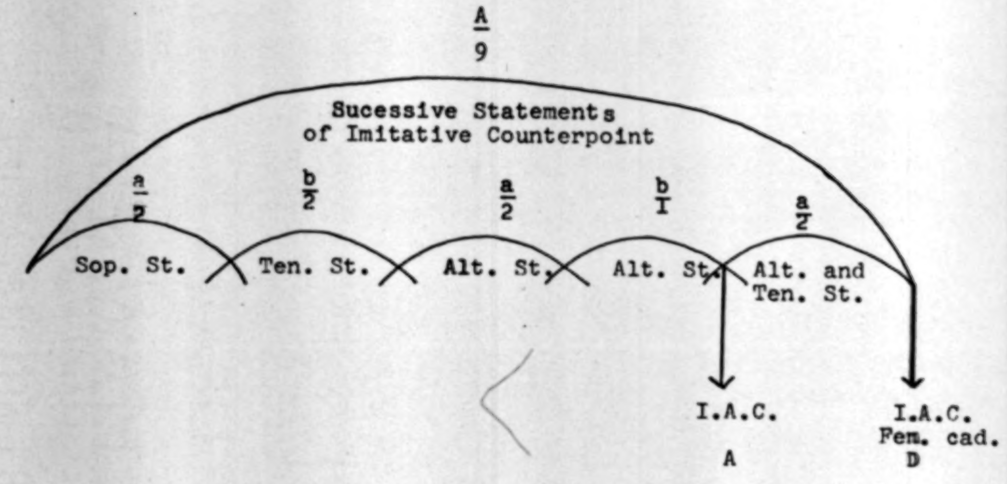
O, GOD, MY HEART IS READY

Section I

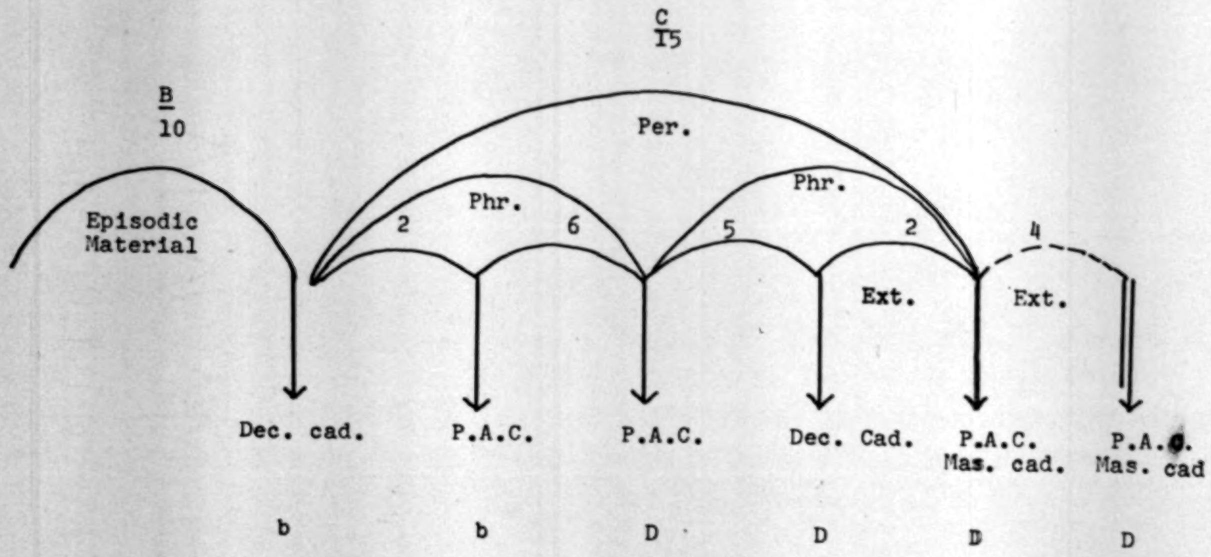
One Part Form


14
Phrases of
Imitative Counterpoint
2
4
2
6
3
Phr.
Bass
St.
Phr.
Ten.
St.
Phr.
Alt.
St.
Phr.
Sop.
St.
Vocal
Ext.
I.A.C.
I.A.C.
P.A.C.
P.A.C.
Mas. cad.
A
d
A
A

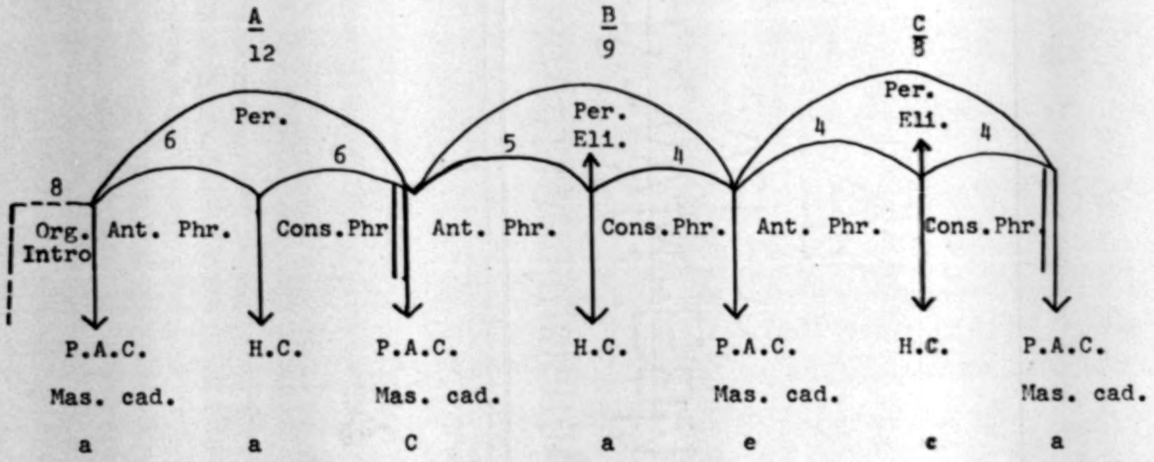
Section II


A/9
Sucessive Statements
of Imitative Counterpoint
a/2
b/2
a/2
b/1
a/2
Sop. St.
Ten. St.
Alt. St.
Alt. St.
Alt. and
Ten. St.
I.A.C.
A
I.A.C.
Fem. cad.
D

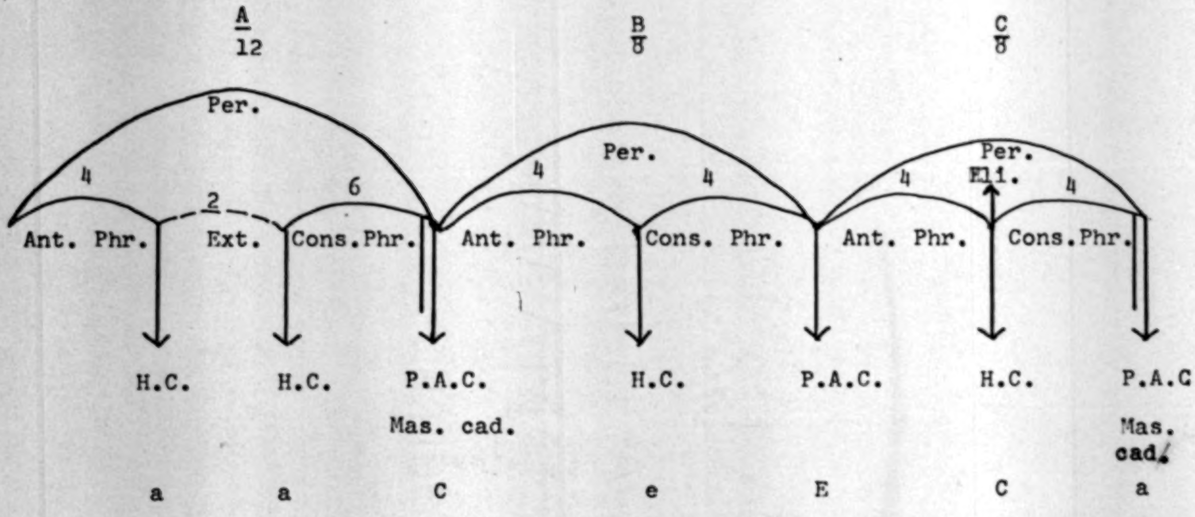
Section II (Continued)

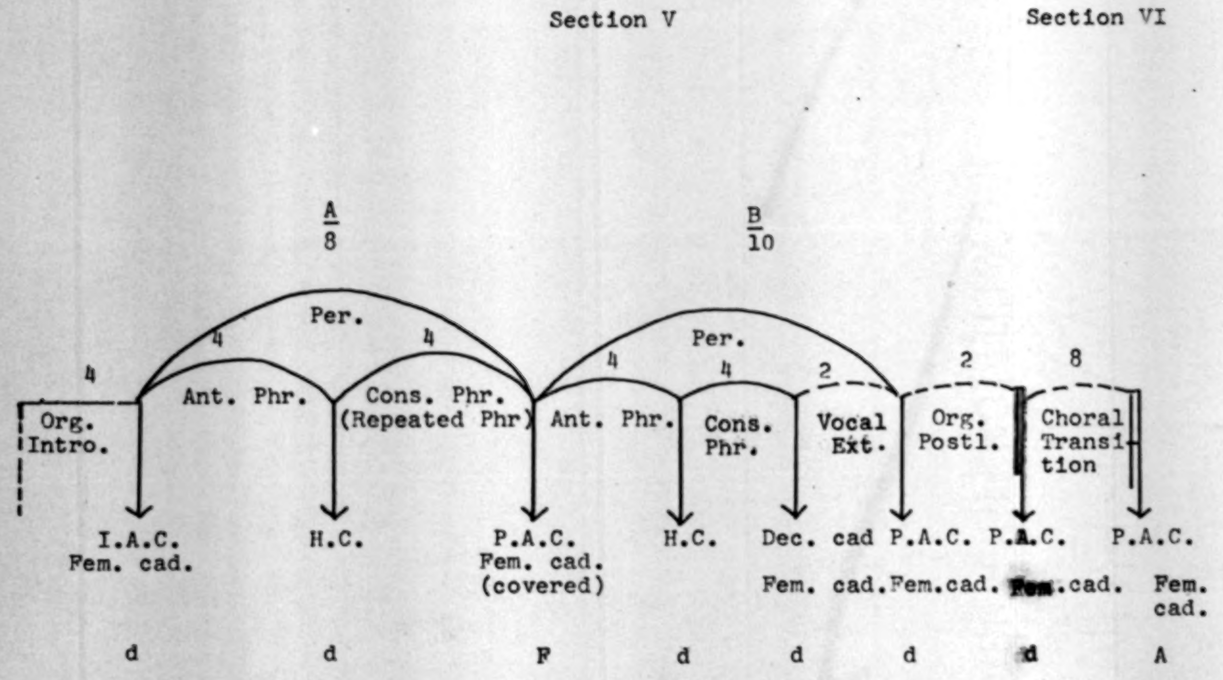

C
15
B
10
Per.
Episodic
Material
Phr.
Phr.
2
6
5
2
4
Ext.
Ext.
Dec. cad.
P.A.C.
P.A.C.
Dec. Cad.
P.A.C.
Mas. cad.
P.A.C.
Mas. cad
b
b
D
D
D
D

Section III

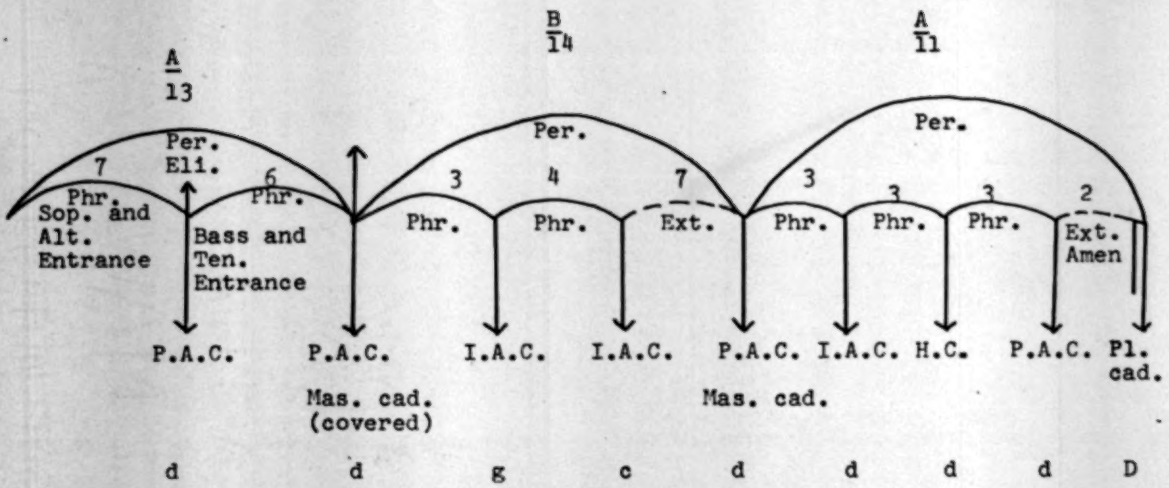

A
12
B
9
C
8
8
Org. Intro
6
Per.
6
5
Per. Eli.
4
4
Per. Eli.
4
Ant. Phr.
Cons.Phr
Ant. Phr.
Cons.Phr.
Ant. Phr.
Cons.Phr.
P.A.C.
Mas. cad.
a
H.C.
a
P.A.C.
Mas. cad.
C
H.C.
a
P.A.C.
Mas. cad.
e
H.C.
c
P.A.C.
Mas. cad.
a

Section IV


A
12
B
8
C
8
Per.
Per.
Per.
Eli.
4
2
6
4
4
4
4
Ant. Phr.
Ext.
Cons. Phr.
Ant. Phr.
Cons. Phr.
Ant. Phr.
Cons. Phr.
H.C.
H.C.
P.A.C.
Mas. cad.
H.C.
P.A.C.
H.C.
P.A.C
Mas. cad.
a
a
C
e
E
C
a

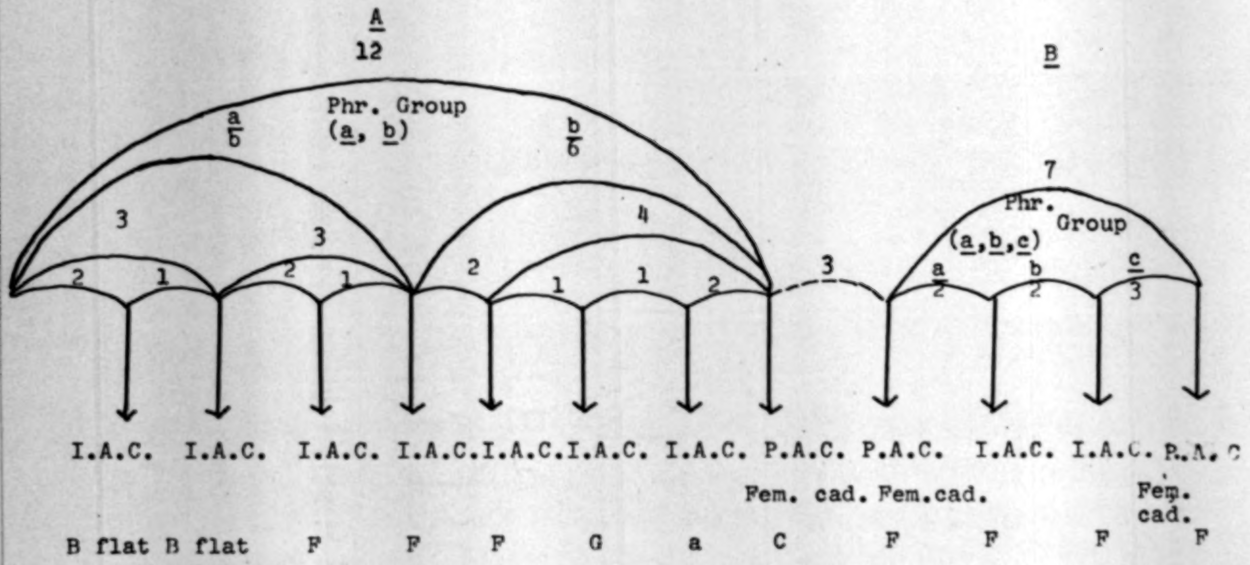

Section V
Section VI
A
8
B
10
Per.
Per.
4
4
4
4
4
4
2
2
8
Org.
Intro.
Ant. Phr.
Cons. Phr.
(Repeated Phr)
Ant. Phr.
Cons.
Phr.
Vocal
Ext.
Org.
Postl.
Choral
Transi-
tion
I.A.C.
Fem. cad.
H.C.
P.A.C.
Fem. cad.
(covered)
H.C.
Dec. cad
Fem. cad.
P.A.C.
Fem.cad.
P.A.C.
Fem.cad.
P.A.C.
Fem.
cad.
d
d
F
d
d
d
d
A

Section VII

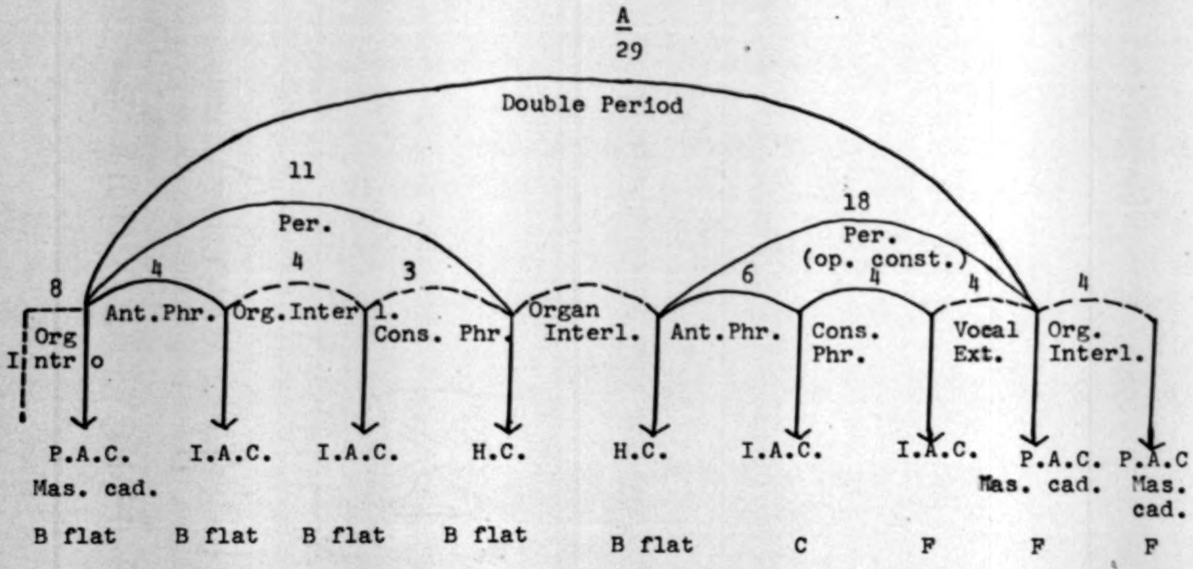

A
13
Per.
Eli.
7
Phr.
Sop. and
Alt.
Entrance
6
Phr.
Bass and
Ten.
Entrance
B
14
Per.
3
Phr.
4
Phr.
7
Ext.
A
11
Per.
3
Phr.
3
Phr.
3
Phr.
2
Ext.
Amen
P.A.C.
P.A.C.
I.A.C.
I.A.C.
P.A.C.
I.A.C.
H.C.
P.A.C.
Pl.
cad.
Mas. cad.
(covered)
Mas. cad.
d
d
g
c
d
d
d
d
D

MY SOUL HATH PATIENTLY TARRIED FOR THE LORD

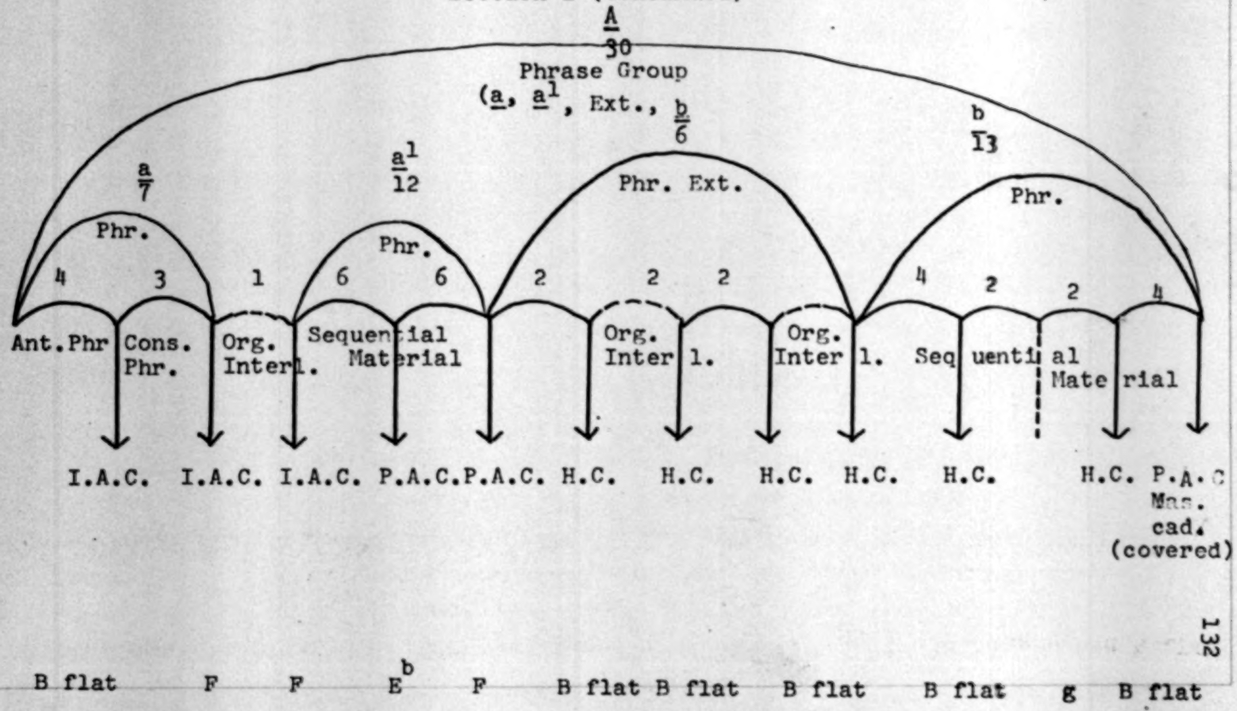
Organ Prelude


A
12
Phr. Group
(a, b)
a
6
b
6
B
7
Phr. Group
(a,b,c)
3
3
4
2
1
2
1
2
1
1
2
3
a
2
b
2
c
3
I.A.C. I.A.C. I.A.C. I.A.C. I.A.C. I.A.C. I.A.C. P.A.C. P.A.C. I.A.C. I.A.C. P.A.C
Fem. cad. Fem. cad.
Fem. cad.
B flat B flat F F F G a C F F F F

Section I

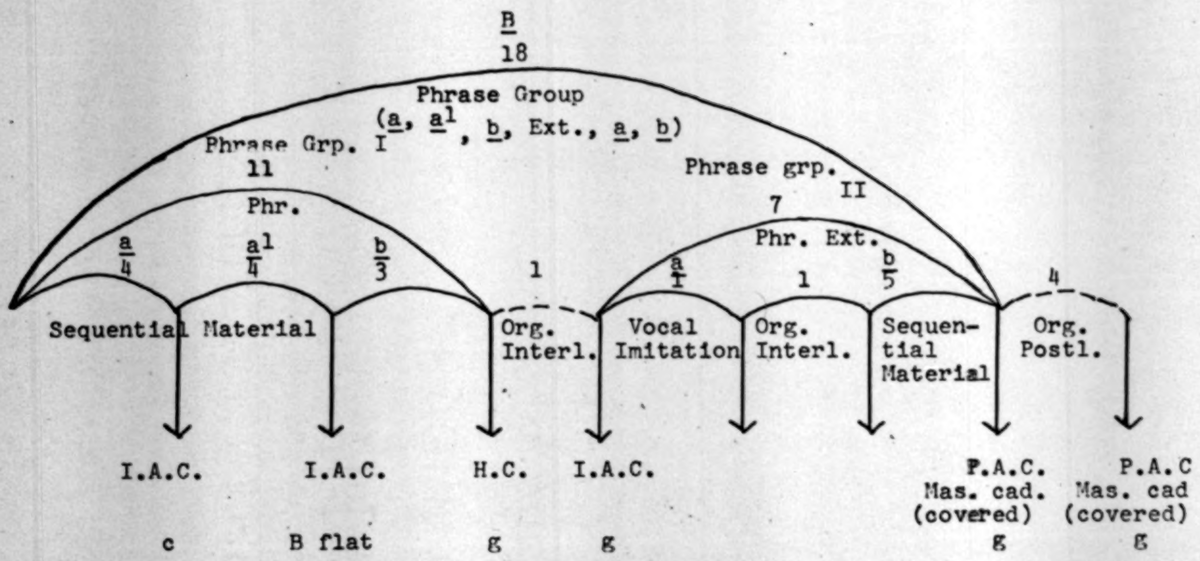

A
29
Double Period
11
Per.
18
Per.
(op. const.)
8
4
4
3
6
4
4
4
Org
Intro
Ant.Phr.
Org.Interl.
Cons. Phr.
Organ
Interl.
Ant.Phr.
Cons.
Phr.
Vocal
Ext.
Org.
Interl.
P.A.C.
Mas. cad.
I.A.C.
I.A.C.
H.C.
H.C.
I.A.C.
I.A.C.
P.A.C.
Mas. cad.
P.A.C
Mas.
cad.
B flat
B flat
B flat
B flat
B flat
C
F
F
F

Section I (Continued)

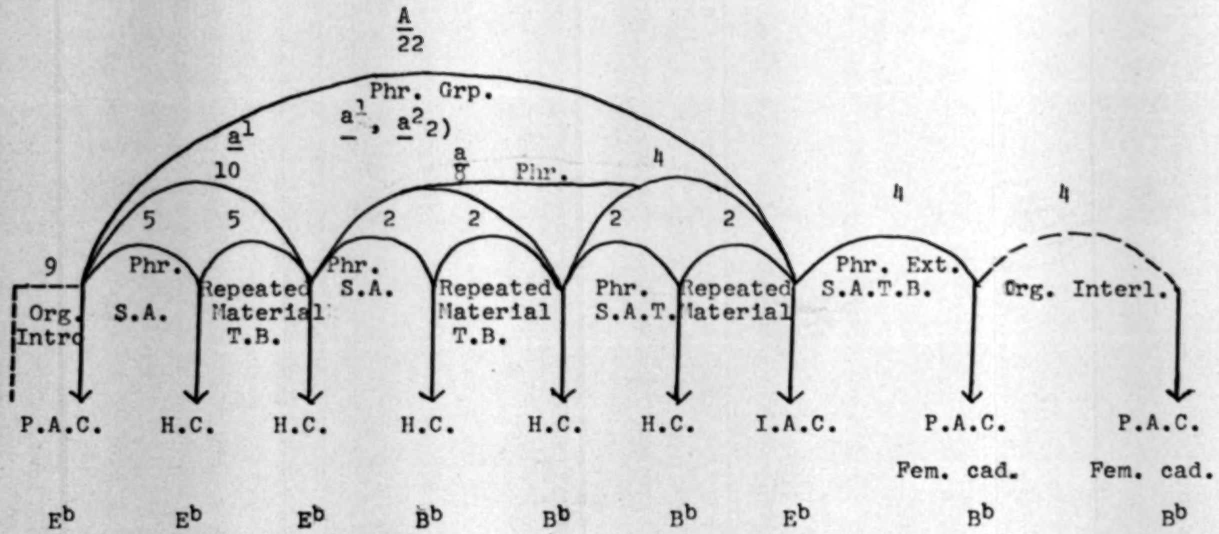


A
30
Phrase Group
(a, a1, Ext., b
6
a
7
a1
12
b
13
Phr.
Phr.
Phr. Ext.
Phr.
4
3
1
6
6
2
2
2
4
2
2
4
Ant.Phr
Cons. Phr.
Org. Inter1.
Sequential Material
Org. Inter 1.
Org. Inter 1.
Sequential Material
I.A.C.
I.A.C.
I.A.C.
P.A.C.
P.A.C.
H.C.
H.C.
H.C.
H.C.
H.C.
H.C.
P.A.C Mas. cad. (covered)
B flat
F
F
Eb
F
B flat
B flat
B flat
B flat
g
B flat

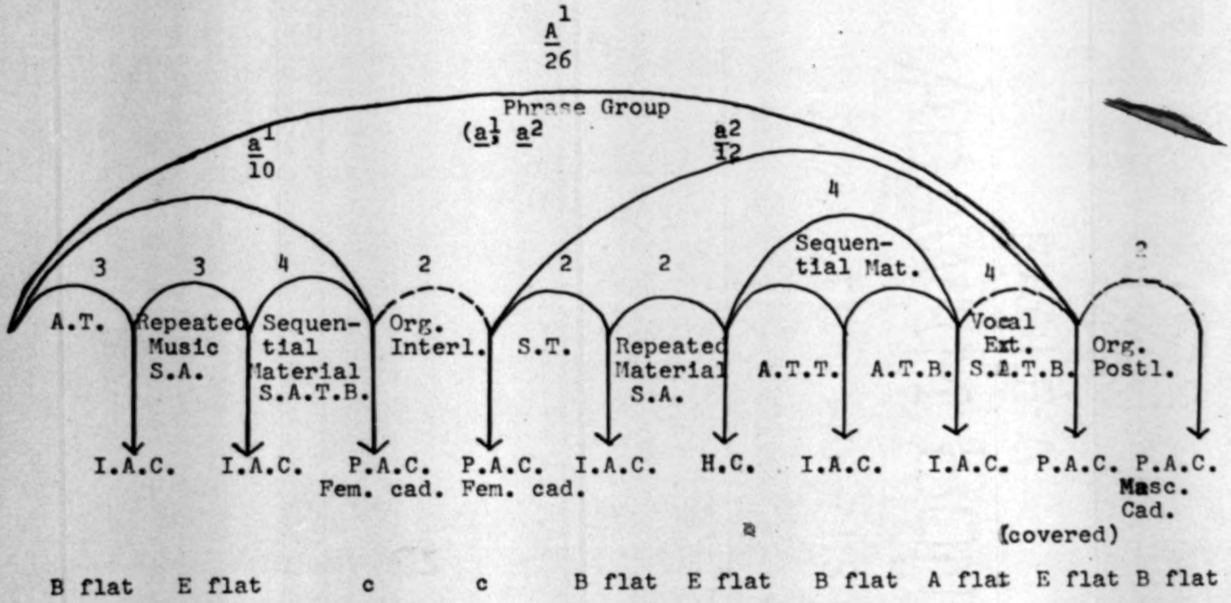
Section I (Continued)


B
18
Phrase Group
(a, a1, b, Ext., a, b)
Phrase Grp. I
11
Phr.
a
4
a1
4
b
3
1
Phrase grp. II
7
Phr. Ext.
a
1
1
b
5
4
Sequential Material
Org. Interl.
Vocal Imitation
Org. Interl.
Sequential Material
Org. Postl.
I.A.C.
I.A.C.
H.C.
I.A.C.
P.A.C. Mas. cad. (covered)
P.A.C Mas. cad (covered)
c
B flat
g
g
g
g

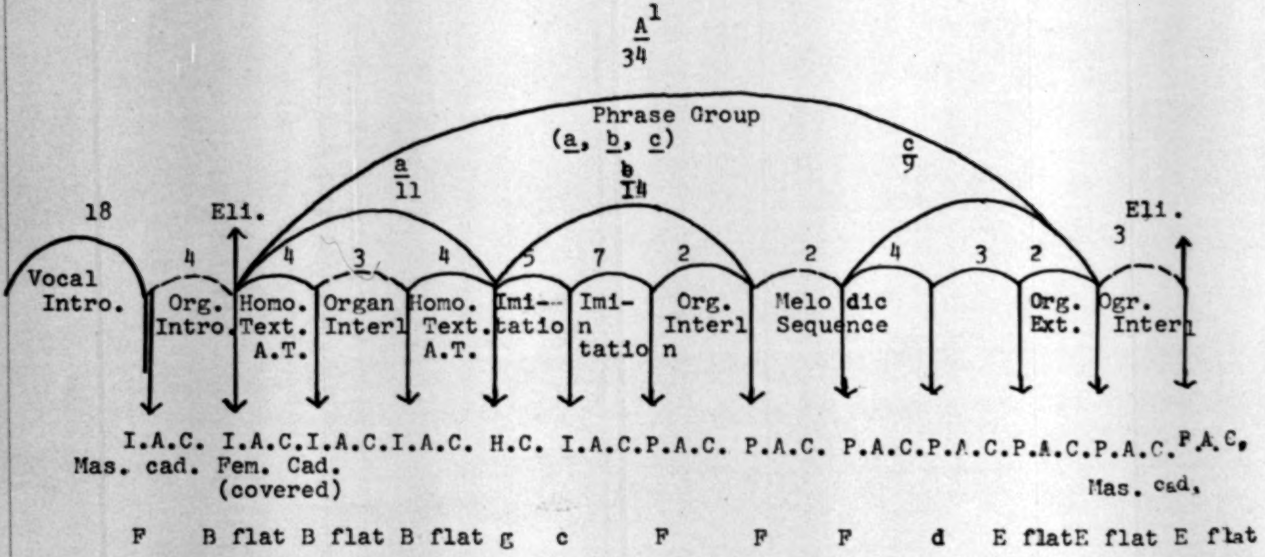
Section II


A
22
Phr. Grp.
a1
10
a1, a2 2)
a
8
Phr.
4
5
5
2
2
2
2
4
4
9
Org. Intro
Phr. S.A.
Repeated Material T.B.
Phr. S.A.
Repeated Material T.B.
Phr. S.A.T.
Repeated Material
Phr. Ext. S.A.T.B.
Org. Interl.
P.A.C.
H.C.
H.C.
H.C.
H.C.
H.C.
I.A.C.
P.A.C.
Fem. cad.
P.A.C.
Fem. cad.
E♭
E♭
E♭
B♭
B♭
B♭
E♭
B♭
B♭

Section II (Continued)

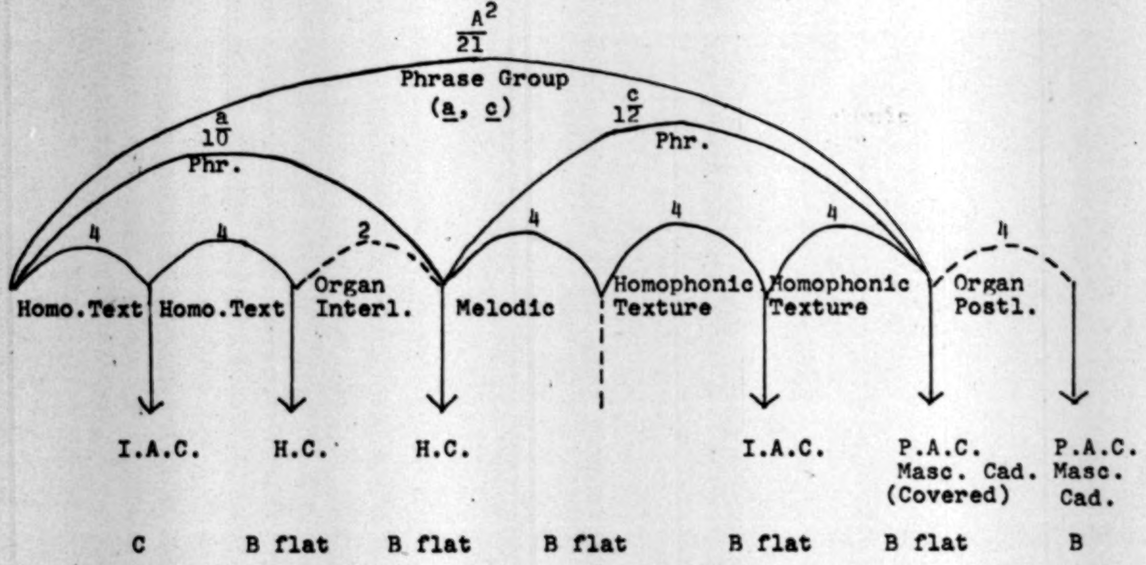

$\frac{A^1}{26}$
Phrase Group
($\underline{a}^1$, $\underline{a}^2$
$\frac{a^1}{10}$
$\frac{a^2}{12}$
3
3
4
2
2
2
4
4
2
A.T.
Repeated Music S.A.
Sequential Material S.A.T.B.
Org. Interl.
S.T.
Repeated Material S.A.
Sequential Mat.
A.T.T.
A.T.B.
Vocal Ext. S.A.T.B.
Org. Postl.
I.A.C.
I.A.C.
P.A.C. Fem. cad.
P.A.C. Fem. cad.
I.A.C.
H.C.
I.A.C.
I.A.C.
P.A.C.
P.A.C. Masc. Cad.
(covered)
B flat
E flat
c
c
B flat
E flat
B flat
A flat
E flat
B flat

Section III

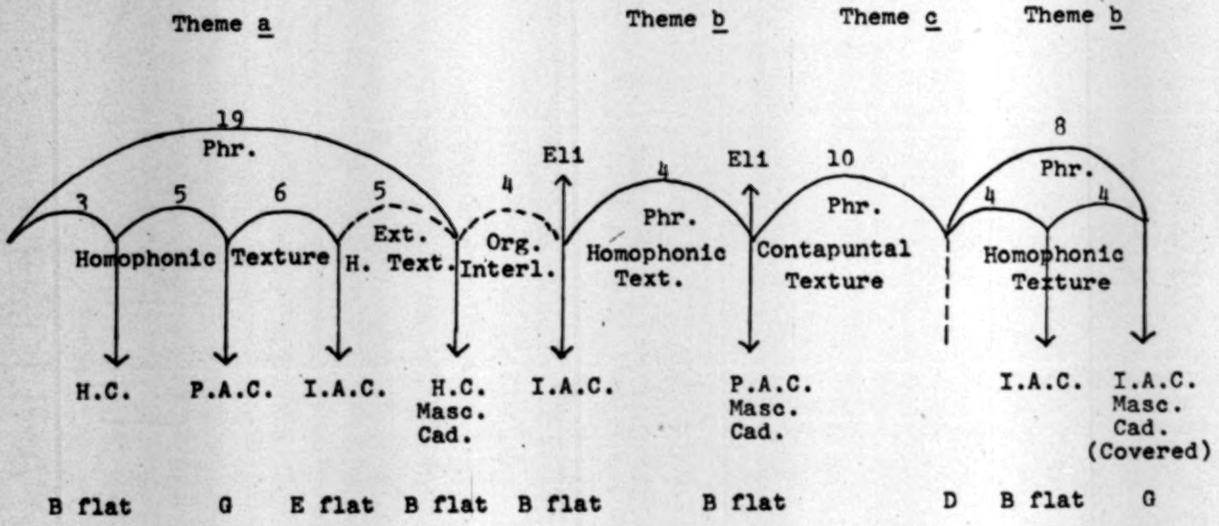


A1
34
Phrase Group
(a, b, c)
a
11
b
14
c
9
18
Eli.
4
4
3
4
5
7
2
2
4
3
2
3
Eli.
Vocal Intro.
Org. Intro.
Homo. Text. A.T.
Organ Interl
Homo. Text. A.T.
Imi-tatio
Imi-n tatio
Org. Interl n
Melo dic Sequence
Org. Ext.
Ogr. Interl
I.A.C. Mas. cad.
I.A.C. Fem. Cad. (covered)
I.A.C.
I.A.C.
H.C.
I.A.C.
P.A.C.
P.A.C.
P.A.C.
P.A.C.
P.A.C.
P.A.C.
P.A.C. Mas. cad.
F
B flat
B flat
B flat
g
c
F
F
F
d
E flat
E flat
E flat

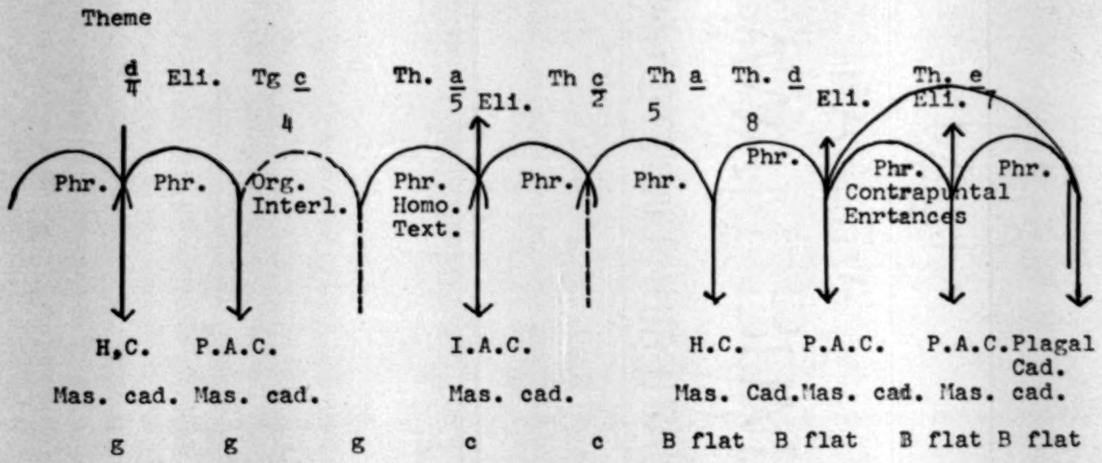
SECTION III (Continued)


A2
21
Phrase Group
(a, c)
a
10
Phr.
c
12
Phr.
4
4
2
4
4
4
4
Homo.Text
Homo.Text
Organ Interl.
Melodic
Homophonic Texture
Homophonic Texture
Organ Postl.
I.A.C.
H.C.
H.C.
I.A.C.
P.A.C. Masc. Cad. (Covered)
P.A.C. Masc. Cad.
C
B flat
B flat
B flat
B flat
B flat
B

SECTION IV


Theme a
Theme b
Theme c
Theme b
19
Phr.
3
5
6
5
4
E11
4
E11
10
8
Phr.
Phr.
Phr.
Phr.
4
4
Homophonic Texture
Ext.
H. Text.
Org.
Interl.
Homophonic
Text.
Contapuntal
Texture
Homophonic
Texture
H.C.
P.A.C.
I.A.C.
H.C.
Masc.
Cad.
I.A.C.
P.A.C.
Masc.
Cad.
I.A.C.
I.A.C.
Masc.
Cad.
(Covered)
B flat
G
E flat
B flat
B flat
B flat
D
B flat
G

Section IV (Continued)


Theme
d/4
Eli.
Tg c 4
Th. a/5
Eli.
Th c/2
Th a 5
Th. d 8
Eli.
Th. e
Eli. 7
Phr.
Phr.
Org. Interl.
Phr. Homo. Text.
Phr.
Phr.
Phr.
Phr. Contrapuntal Enrtances
Phr.
H,C.
Mas. cad.
g
P.A.C.
Mas. cad.
g
g
I.A.C.
Mas. cad.
c
c
H.C.
Mas. Cad.
B flat
P.A.C.
Mas. cad.
B flat
P.A.C.
Mas. cad.
B flat
Plagal Cad.
cad.
B flat

CHAPTER V

PREPARATION AND PERFORMANCE OF FOUR ANTHEMS BY CHARLES WESLEY, JR.

Preparation of the Performance

Recruitment of Singers. Prior to any rehearsals of the anthems, recruitment of singers for the performance became one of the primary factors which had to be considered. Without adequate vocal resources a performance of this type would have been impossible. In order to recruit performers, members of the Pacific University Chamber Singers, Forest Grove, Oregon, were asked if they would be interested in presenting an historically important performance of several anthems by Charles Wesley, Jr. The appeal was made on a volunteer basis. Without hesitating, the group of singers unanimously agreed to offer their services and became involved in preparing a public performance of four of Charles Wesley's anthems. Having received the enthusiastic promise of support from the Chamber singers, additional vocal resources had to be secured. The additional singers were chosen from the membership of the Pacific school musical activities during school hours, many of the singers supplemented their public school work by studying privately with vocal or instrumental teachers. Therefore, due to the fact that the performers' backgrounds included participation in high school ensembles and private study, the conductor had an abundance of vocal and musical resources which were absolutely necessary in publicly performing the four verse anthems of Charles Wesley, Jr.

The students who sang the solo sections contained in the anthems, except one, were private voice students of the director. Although these students were not professional performers, whenever vocal or musical problems occurred during various stages of preparation for the performance, their theoretical and vocal training usually proved to be of sufficient strength to render them capable of meeting the demands of the music.

The organist was a young man of outstanding musical ability. His musical training consisted of several years of private study in piano, organ, clarinet, and music theory. In addition, considerable practical experiences were gained as first chair clarinetist in the Benson High School Band, Portland, Oregon, organist for the youth and adult choirs at Sunset Presbyterian Church, Beaverton, Oregon, and as a singer in the choir at Northminster which are usually considered to be important for admission to membership in a college choir. Some of the experiences which were considered to be important were: participation in a performance organization at the high school level, and membership in a church choir. Some of the performers were members of local church choirs within the University community, while others maintained a relationship with church choirs only upon a return to their home towns. The singers gained their church choir experiences as Congregationalists, Methodists, Catholics, or Presbyterians. Yet, religious feelings never interfered with the preparation of the performance. The training which they were receiving or had received from singing in a church choir actually accelerated the learning process and provided an incentive toward producing a performance of Charles Wesley's anthems which would be musically accurate and also one which would bring out many of the literary ideas inherent in the text.

The background of each singer as a participant in senior high school music activities was relatively strong. A minimum of three and one-half years represented the average length of time spent in a senior high school choir. The public school musical experiences of the performers included participation in concert performances as vocal soloists or piano accompanists. In addition to participation in high

University Singers, an ensemble of seventy-five students which represents the University on important occasions.

The organist was secured from the Sunset Presbyterian Church, Beaverton, Oregon, where the writer directed the adult and youth choirs.

Musical Background of the Singers and Accompanists. All singers who participated in the performance were full-time undergraduate students at Pacific University and represented the University's four academic classifications; namely, freshman, sophomore, junior, and senior. In terms of major fields of study, the majority of the students were majors in music education, with voice as a major performing medium. Only four students who participated in the perfomance were non-music majors. The four non-music majors were studying in the fields of optometry, history, and mathematics. Despite the fact that these four students were majoring in fields other than music, they made a significant contribution to the performance.

A breakdown of the performers by academic classifications included: six freshman, six sophomores, two juniors, and two seniors.

The musical background of the members of the vocal ensemble included the traditional experiences in performance

Presbyterian Church, Portland. This young high-school organist demonstrated in rehearsals, as well as in performance, that his musicianship and performance ability was highly dependable. Therefore, he was well accepted by the university student performers.

The harpsichord accompaniments were supplied by Dr. Donald Schwejda, a faculty member of the School of Music at Pacific University.

Scheduling of Choir Rehearsals and Coaching Sessions for Soloists. Rehearsals for the performance of Charles Wesley's anthems began on March 19, 1968, and extended through April 21, 1968. The period of time for rehearsals was short, however, through the establishment of a definite rehearsal schedule, a systematic approach to learning the music was maintained.

Chorus rehearsals for the performance took place during the periods of time set aside for rehearsals for the Chamber Singers within the University's regular class schedule. The class time allotted for the organization was two fifty-minute periods per week, Tuesdays and Thursdays. However, during the two weeks prior to the performance, rehearsals were held in the afternoon on a daily basis. In addition, the daily schedule included rehearsals during the noon hour. The afternoon and noon hour rehearsals proved to be of great value to the singers, because the musical details relating to the performance were sustained.

In order to assist the soloists in learning their music, short periods of time during their individual voice lessons were designated for this purpose. As a means of supplementing the coaching sessions, all soloists did an abundance of independent outside practice. Additional attention following certain chorus rehearsals also had to be given the soloists.

As a result of the serious work done during independent practice periods, coaching sessions for the soloists were primarily devoted to problems of vocal production, range, agility, and expresssive elements of the text. If the soloists had not been musically capable and also interested in fully assuming their responsibilities, many of their periods of coaching would have been mere note reading sessions. Fortunately, this was not the situation.

Rehearsals and Coaching Sessions. During the first rehearsal, the anthem, I Will Thank Thee, O Lord was read from beginning to end without any preliminary discussion of musical or formal aspects of the music. By presenting the anthem as a whole, the students were able to gain a general impression of the music which later proved advantageous in working out musical details such as, melody, rhythm, and form. This method is referred to as one of the basic principles of Gestalt psychology. The advocates of Gestalt psychology believe that "students of music. . .learn more advantageously by the whole method than by dividing the material to be mastered into a number of parts." (6:165) While the Gestalt method proved to be of value in this particular situation, the director is in agreement with Lundin when he states that "The method used will depend upon the size, difficulty, and meaning of the material to be memorized, as well as the performance (physical and mental maturation) level of the subjects involved." (30:120)

After the reading of the first anthem, a second anthem, O God, My Heart Is Ready, using the whole method was sung. Following this reading, the students immediately began asking questions concerning Charles Wesley's music. Some of the questions asked were: (1) Why are the anthems written in several distinct sections? (2) What is the historical significance of the composer's use of solos and recitatives? (3) How does the style relate to other English choral forms written during the time of Charles Wesley? (4) What are some interesting details concerning

Charles Wesley's life, and (5) What other types of music did he write? These questions asked provided a ready point of departure for the director in introducing background material related to the history of the verse anthem and also the anthems of Charles Wesley. After the discussion period was completed, the rehearsal ended with definite musical assignments being given the soloists as well as the chorus.

Successive chorus rehearsals were devoted to learning two new anthems, Thou Shalt Guide Me With Thy Counsel and My Soul Hath Patiently Tarried for the Lord, plus a review of the two anthems read during the initial rehearsal. During the rehearsals several technical problems were encountered, but solutions to these problems were soon found. Three major problems experienced during chorus rehearsals were: (1) To develop a lyric approach to vocal lines as opposed to a strictly hymn-like performance; (2) to develop tempi and dynamics suited to the character of the music and text; (3) to clarify vocal lines in contrapuntal passages.

The first problem occurred in the final choral section of the anthem, I Will Thank Thee, O Lord. The music is basically written in a homophonic style and is hymn-like in character and almost demands a metrical performance. In order to counteract the tendency on the part of the singers to sing this chorus in a strictly metrical manner reminiscent of congregational singing, emphasis was placed on poetic meter and a lyric rendition of the vocal line. The lyric qualities of the choral section were not immediately obvious to the chorus, therefore, the ensemble was instructed to sing the entire choral section in an almost exaggerated staccato fashion, later adding a light legato. By comparing an exaggerated performance of the music with a legato-staccato style, a lyric rendition of the music became automatic.

In bringing out the poetic accentuation contained in the text of the chorus being discussed, the director gave a brief resume and demonstration of the principles which governed the ancient Greeks' use of the terms, arsis and thesis, as they were applied to poetry. According to Apel, the Greeks used the terms in reference to a recurrence of long and short syllables (2:56). After the resume and demonstration of the terms, arsis and thesis, the principles governing their use were applied to the music and, almost immediately, the hymn-like qualities of the choral section being discussed disappeared.

In developing appropriate tempi and dynamics suited to the music and text, an experimental approach was used.

It was necessary for the director to approach the problem in this manner, because the composer did not always provide the performer with precise marks of interpretation. Rather than mechanically inserting expressive marks in the score, the director felt that this procedure would produce more valid concepts of tempi and dynamics, and at the same time, provide a learning experience for the singers. However, as should have been expected, the director did possess preconceived ideas concerning suitable rates of speed and dynamics for the anthems. Nevertheless, the procedure was of immense value to the director, and also provided a genuine educational experience for the student.

The third major problem which centered around clarifying vocal lines in contrapuntal passages, occurred in the second chorus of O God, My Heart Is Ready. When the problem was first recognized, the singers thought that they had a pitch problem. However, after the director indicated the process of imitative counterpoint used in the chorus and the melodic content of the themes, the singers began to structurally comprehend the composer's ideas and thereby improved their level of performance.

Regarding solo ensemble rehearsals, each ensemble was usually rehearsed with all of the ensemble members present. Yet, at other times, only individuals experiencing difficulties were required to attend special coaching sessions. The vocal ensembles did not present any serious difficulties for the singers in learning the music.

As a means of preparing the alto solos for performance, certain vocal problems had to be isolated. One of the problems encountered in these solos was related to tessitura. The problem was a result of the composer's consistent demands made upon the soloist for the use of tones residing in the lower voice. In many of Charles Wesley's solos, the inclusion of numerous A's and F's below the treble staff suggest that the solos were probably sung by a counter-tenor or falsettist. A falsettist, according to John Hough, is a counter-tenor ". . .making use of his higher notes and blending them to his bass or baritone compass." (54:9) Therefore, if the solos were sung by a counter-tenor, the low A's, G's, and F's in the Wesley solos were probably easily sung in the upper baritone register, which would correspond to the low voice of the present day alto. In order that the soloist might adequately perform the solos and avoid damaging the voice, the alto soloist was instructed to sing certain passages an octave higher than written. In this manner, the solos were very comfortably performed.

As a means of culminating the work which had taken place during the regular rehearsal schedule, two final rehearsals were held in the nave of the United Church of Christ, Forest Grove, Oregon. These rehearsals were scheduled in the evening and provided the only opportunities for practice with the organ and harpsichord. This was the situation because the building was used during the day by organ students for practice purposes. Thus, it was during these sessions that details of balance between chorus and organ had to be worked out. More than any other item, careful attention was given to balance between the organ and chorus. The reason was that the organ chamber was built in the center of the chancel and therefore projected most of its sound toward the congregation.

In order to balance the sound between the ensemble and organ, the organist was asked to reduce the degree of sound from the instrument and the chorus was instructed to sing at a normal level. Having established a balance of sound, it then became apparent that some sections of the choir were having intonation problems. This was due to the fact that the singers could not clearly hear the organ. As a means of assisting the singers, the organist used, as a part of his registration, a 2' dolcetina stop. This stop added brillance to the sound and also provided a clarity of tone which improved the over-all intonation of the singers. Yet, in performance, the tenors continued to have occasional problems of intonation, particularly noticeable in the upper registers.

The Performance

The performance of four unpublished anthems by Charles Wesley took place on April 22, 1968, at 8 p.m. in the nave of the United Church of Christ, Forest Grove, Oregon. The church holds approximately two hundred people, and approximately one hundred twenty-five persons were in attendance. This performance was sponsored by the School of Music at Pacific University, and it was included as one of the University's regularly scheduled cultural events. In addition, the University Office of Public Relations provided newspaper coverage. Ushers for the performance were supplied by the Pacific University student chapter of the Music Educators National Conference.

Physical Features of the Nave. The nave of the church was circular in shape having a ceiling built in the form of an octagon. The walls were of a hard plastered surface and so was the ceiling. The floors of the nave were constructed of wood, but the aisles and chancel were carpeted. Seating for members of the congregation consisted of wooden benches. In the chancel area space was provided for the organ chamber, which was enclosed in the center wall of the chancel. The organ console was located on the left of the organ chamber, and the choir on the right side of the chancel. All locations indicated above are determined from a position facing the chancel. The choir loft was large enough to accommodate about twenty singers and was equipped with folding chairs. A raked floor would have improved the visual impression and the acoustical balance in the choir, however, the floor of the nave was slightly elevated in the rear, thus compensating for this deficiency in the choir loft. Considering the position of the organ, the back of the organ console faced the director, therefore, minimizing many problems of communication between the organist, director, and the choir.

Vocal and Instrumental Forces Used. The vocal ensemble employed for performance comprised sixteen singers. The vocal distribution was as follows: four sopranos, four altos, four tenors, and four basses. As a means of justifying the size of the ensemble (Pacific University Chamber Singers) used in this performance, the use of historical information concerning a recommended size for cathedral or Chapel Royal choirs was necessary. From the information available, it appears that the size and composition of English choirs, both in cathedrals and the Chapel Royal, was in a constant state of change. For example, Roper states in 1927 that:

> The staff of the Chapel Royal was varied. . . during the course of its history. . . .the number of the children has fluctatuated between eight and twelve. There are now ten, a similar number as in 1526. The number of the gentlemen (Lay Clerks) has varied. In Edward VI's reign there were thirty-two. . ., at times there has been a greater number of singers often retaining a previous appointment at for instance, the Abbey, St. Paul's or Windsor. The voices now number sixteen, ten children and six gentlemen." (57:29)

Other evidence of variations in the size of cathedral choirs may be seen in a statement made by Samuel Sebastian Wesley in his A Few Words on Cathedral Music With A Plan For Reform, 1849, when he states that ". . .a choir of thirty or forty seems to be the most ever collected at any period and constantly employed for the immediate purpose of God's praise; . . ." (44:24)

Considering the information given by Roper and Samuel Wesley, plus the qualifications necessary for admission to the Pacific University Chamber Singers, the director felt that the use of sixteen singers was adequate for a performance of Charles Wesley's anthems.

The Organ. The organ used in the performance was a two manual instrument containing five ranks of pipes and was built by the M. P. Möller Organ Company, Hagerstown, Maryland, in 1945. The upper manual controlled the swell organ and the lower manual was labeled as the great. Each manual was equipped with three piston controls which enabled the organist to pre-set his registration. The swell manual possessed eleven stops, the great, fourteen stops, and the pedal organ, nine. The distribution of stops according to divisions of the organ are as follows:

Swell

Lieblich Bourdon	16'
Lieblich Gedeckt	8'
Gamba	8'
Gamba Celeste	8'
Lieblich Floete	4'
Nazard	2 2/3'
Flautino	2'
Trumpet	2'
Chimes	
Swell	16'
Swell	4'

Great

Open Diapason	8'
Lieblich Gedeckt	8'
Gamba	8'
Dulciana	8'
Lieblich Floete	4'
Dulcet	4'
Dolce Twelfth	2 2/3'
Dolcetina	
Tremelo	
Great	16'
Great	4'

Swell to Great	16'
Swell to Great	
Swell to Great	4'

Pedal

Bourdon	16'
Lieblich Gedeckt	16'
Dulciana	16'
Major Flute	8'
Gedeckt	8'
Flute	4'
Great to Pedal	
Swell to Pedal	
Swell to Pedal	4'

From the above list, it can be ascertained that tonal variety was not one of the virtues of this organ. Yet, in comparing this instrument with an organ upon which Charles Wesley is reported to have played at St. George's Chapel, Windsor, built in 1790 by Samuel Green, one finds that the Möller organ and the organ built by Green have several stops for the great organ which are common to both instruments. Some of these stops are: open diapason 8', dulciana 8', Lieblich floete 4', and dolce twelfth 2 2/3'. However, there are two outstanding differences between the instruments, which are: (1) The Möller organ has only two manuals, whereas Green's organ contained three, and (2) the organ at St. George's Chapel contained a set of pedals with a compass up to F, but there were no pedal pipes (58:239).

Another organ which might be compared with the Möller organ is that at Surrey Chapel, built in 1793. As related to Charles Wesley, this organ is very significant. Charles Wesley is reported to have been an organist at Surrey Chapel, (15:1213) and it is quite possible that some of the anthems included in this dissertation were performed on the organ of this Chapel. According to James Higgs, (53:140) the organ at Surrey Chapel, 1793, contained the following specifications:

Great

Two open diapasons
Stopped diapason
Principal
Twelfth
Fifteenth
Five ranks of mixtures
Two trumpets
(Its compass was GG to F)

Swell

Stopped diapason
Open diapason
Principal
Three ranks of mixtures
Trumpet
Pedals
(The swell had a compass of an octave and a half of pedals, and one octave of pedal pipes)

The specifications listed above are very similar to the Möller organ. The small number of stops in the Surrey indicates that this organ was also rather limited. In addition, the specifications indicate that the organ used in the twentieth-century performance of the composer's anthems provided several tonal resources also available on the St. George and Surrey Chapel organs. Although it was not the director's purpose to give an idiomatic performance of the anthems, it is of interest to note that the Moller organ did contain the specifications necessary in producing a sound similar in character to that with which Charles Wesley was probably familiar and may have preferred.

Harpsichord. The harpsichord used for the performance was a relatively small instrument. Its brand name was, Genftleben Burtehude, indicating that the harpsichord was probably made in Germany. The instrument was about five feet in length, and the width of the keyboard was approximately three feet. One interesting visual aspect of the keyboard was the contrast in the color of the keys. The long keys were varnished mahogany, and the short keys were white. The compass of the instrument was from F, first space below the bass staff, to F above the treble staff. As a means of controlling the sound, four levers, two on each side of the keyboard, were available. By shifting the levers from left to right, or from right to left, it was possible for the performer to raise the normal pitch of the instrument an octave above or below.

Seating Plan of the Chorus. The seating plan of the choir during the performance was a quartet arrangement which placed sections of opposite character next to each other. This seating plan assisted the chorus in the areas of tuning, inner balance, and blend.

Regarding performance positions for the soloists, no special area of the chancel was used. When the time for each solo section arrived, the soloist or soloists stood and sang from their positions within the choir with one exception. During the alto-tenor duet, "Let Thy Merciful Kindness, O Lord," from My Soul Hath Patiently Tarried for the Lord, the alto soloist was asked to move slightly in front of the ensemble. This was necessary because the voice was not very large in size, and without this arrangement, this singer's voice would not have balanced with that of the tenor.

Programming the Anthems. Since the works were by a single composer, the director, as a means of sustaining audience attention, had to give careful attention to the order in which the anthems were presented. In programming the anthems, no attempt was made at presenting the works according to dates recorded in Charles Wesley's manuscript. Instead, contrast in formal structure, length, keys, mood, and musical style were among the factors which determined the order of performance. The order in which the anthems appeared on the printed program is as follows: I Will Thank Thee, O Lord and King, Thou Shalt Guide Me With Thy Counsel, O God, My Heart Is Ready, and My Soul Hath Patiently Tarried for the Lord. (A copy of the printed program is given on the following pages.)

Accompaniments and Organ Registration. Considering the accompaniments supplied on the organ and harpsichord, all choruses and solo ensembles were accompanied by the organ, whereas in the individual solos and recitatives, the harpsichord was the main instrument of accompaniment. According to some mid-eighteenth century sources on keyboard playing, the above practices seem to have been accepted during that period. For example, Carl Philippe Emanuel Bach in his Essay on the True Art of Playing Keyboard Instruments, 1762, Part II, states that "The organ is indispensible in church music. . . .," (4:172) and he further states that "However, in all recitatives and arias a harpsichord must be used." (4:172) In addition to the harpsichord as the main instrument of accompaniment for solo sections, the director, at times, conbined the instrument with the organ. Whenever the instruments were combined, the organist played the bass part as written in the

PACIFIC UNIVERSITY
SCHOOL OF MUSIC
Eighty-Fourth Season
1967-68

PACIFIC UNIVERSITY
CHAMBER SINGERS

William A. Scales, Director
Tom Strode, Organ		Donald Schwejda, Harpsichord

Presents
Four Unpublished Anthems* of
CHARLES WESLEY, JR.
(1757-1834)

I

I Will Thank Thee, O Lord and King (1778)
This work contains a solo for soprano, two recitatives, a duet for two sopranos, and a chorus. The duet and chorus are thematically related through the use of a common melody.

II

Thou Shalt Guide Me With Thy Counsel (1782)
Psalm 73:24-25. This anthem opens with a duet for soprano and tenor. The work concludes with a "Hallelujah" chorus in a manner typical of the English anthem of the second half of the eighteenth century.

III

O God My Heart Is Ready (1775)
Psalm 108-1-5. This anthem was written when the composer was eighteen years old and indicates a mastery of contrapuntal techniques.

*The only known American performance of the works.

IV

My Soul Hath Patiently Tarried for the Lord (1782) Psalm 33:20-22. A short organ prelude opens the anthem. Although thematically unrelated to the sections which follow, the prelude firmly establishes the mood of the entire composition.

United Church of Christ
Forest Grove, Oregon
April Twenty-Second
Monday Evening
Eight O'clock

ABOUT THE COMPOSER

Charles Wesley, Jr., organist, harpsichordist, and composer, son of the famous Methodist minister, the Reverend Charles Wesley, Sr., was born December 11, 1757 in Bristol, England. At an early age it became apparent that Charles, Jr. had a special talent for music. It is said that by the time he was two years old he was able to supply a "true bass" to a melody on the harpsichord.

His musical studies were pursued under two of England's most outstanding teachers and composers of the second half of the eighteenth century, Joseph Kelway and Dr. William Boyce.

His works are written in a variety of styles which include glees, solo songs, string quartets, organ concertos, a symphony, and anthems. Being the son of a minister who asserted a strong religious influence upon him, the anthem became Charles Wesley's most frequent vehicle for musical expression.

As an organist, Charles Wesley held positions at South Street Chapel and Marylebone Parish Church. The latter position he assumed in 1817 and was continued until his death in 1834. In addition to his church positions, Charles Wesley was invited by George III to perform on the organ at St. George's Chapel Royal, located in Windsor. As a result of this contribution to the musical pleasure of the King, Charles Wesley became one of his favorite performers.

The last days of his life were spent in London where he devoted his time to playing the organ at the Marylebone Parish Church and teaching privately.

CHAMBER SINGERS PERSONNEL

Soprano
- Pam Blackis
- Camille Doar
- Amy Jackson
- Cathy Schreiber

Tenor
- Steve Biethan
- Dave Chrysler
- Mark Slegers
- Bob Vanderkleed

Alto
- Karen Baldwin
- Janice Jones
- Winnie O'Farrell
- Nancy Weber

Bass
- Don Clay
- Dave Marean
- Bud Kinder
- Randy Robertson

score, and used a 16' dulciana pedal stop. The idea of combining the instruments and instructing the organist to use a dulciana stop for the pedal was a result of the director's effort to approximate the effect of a bass continuo, a practice prevalent in the seventeenth and eighteenth centuries. Although the continuo practice was on the wane during the time of Charles Wesley, his inclusion of a figured bass part in the anthems suggests that the combination of harpsichord and organ for individual solos was highly appropriate for this performance.

Concerning the basic organ registration used in the performance, the organist employed the following stops:

Great

Lieblich Gedeckt	8'
Dulciana	8'
Dolcentina	2'

Swell

Lieblich Floete	4'
Swell to Great	4'

Pedal

Lieblich Gedeckt	16'
Major Flute	8'
Flute	4'
Great to Pedal	8'

The above registration was not used in entirety for every section of the anthems, but was modified according to the number of voices singing at a particular time, and the general character of the music. However, the Great manual was more consistently used in accompanying the choruses. The choice of manual was partially influenced by a comment in the preface of William Boyce's Cathedral Music, edited by Joseph Warren, when it is recommended that one "use the great organ when all the voices sing together." (66:ri)

Conclusion of the Performance. Upon the conclusion of the performance, a music inventory sheet was issued to each member of the vocal ensemble. To the director, the most important section of the inventory sheet was the one which provided opportunities for the students to express their opinions concerning Charles Wesley's music and the educational benefits derived from participation in the performance. A majority of the responses in this section were favorable. Some typical comments were: (1) "Learning the music in such a short length of time taught me discipline." (2) ". . .the music itself was both interesting and beautiful." (3) "I did not have a favorite song, each one was different and had something of interest as an individual piece." (4) "The solo work I did gave me a great deal of experience and responsibility that helped me to grow musically and individually." (5) "As a performer, I first became aware of the problems in the. . .realization of figured bass developed during the early Baroque period," and (6) "Through performance certain musical technicalities have taken on "new meaning" for me. . .memorizing a definition is one facet of education, however, learning. . . through utilization has been far more valuable to me."

CHAPTER VI

THE EDITING, TRANSCRIPTION, AND REALIZATION OF THE FIGURED BASS IN THE ANTHEMS

Editing

Symbols Used in Editing the Anthems. The four anthems of Charles Wesley, Jr. contained in Part II of this study, did not include consistent performance directions. Therefore, as a means of assisting the singer and choral conductor in his performance of these anthems, a certain amount of editing was necessary. In editing the music, the elements added or changed in the original score have been indicated by a particular symbol. For metronome markings, dynamic markings, tempo markings, and terms of expression not included by the composer, brackets [ ] are used. In addition, brackets are used to denote tones which should be played by the left or right hand only. For skeleton parts of the accompaniment provided by Charles Wesley, half bracket ⌈ ⌉ are used. As a means of distinguishing phrasing added, disconnected lines .-------. have been employed. Punctuation marks are included by the composer have been inserted in the text. However, for the punctuation marks inserted, no particular symbol is used. All places for breathing are marked by the traditional sign, ’, resembling a comma. Optional breathing marks are enclosed in braces. Braces are also used to indicate accidentals not included in the original manuscript.

Vocal Transcription

Transcription of Vocal Clefs. The soprano, alto, and tenor parts of all choruses in the four Wesley anthems performed are written in the C clef. However, for the bass parts, the composer used the F clef. Since present-day singers are seldom taught to read music in the old clefs, the editor has chosen to transcribe all parts prefixed by this clef to that of the G clef. The practice is not a new technique. A majority of present-day published editions of eighteenth-century English church music contain choruses which have been transcribed, and even during the time of Charles Wesley, Jr., the G clef was beginning to replace the C clef. Evidence of this trend is seen in the preface of Samuel Arnold's Cathedral Music, 1790, in which he states that:

> In order to render this work as useful and easy as the nature of it will admit, I have removed the C, cliff from the treble parts, and substituted the G, cliff. . . (64:5)

In transcribing the choral sections from the C clef to the G clef, the original key signatures were retained. The only major adjustment in terms of pitch, was that which affected the tenor. According to Mr. Wesley's score, his use of the tenor clef suggests that the tenor was written according to the actual pitch level at which this voice would normally sing. However, in modern scores, the tenor sings an octave below the pitch of the written notes in his part. Thus, all tenor parts were transcribed an octave above the notes indicated in the manuscript.

The vocal parts in all solo ensembles are also prefixed by the C clef. In addition, the soprano solo, alto solos, and a recitative are also written in the C clef. Yet, the composer makes one exception in his use of the G clef for the soprano recitative, "I Thought Upon Thy Mercy, O Lord," I Will Thank Thee, O Lord and King, measures 47-50, the G clef is employed.

Adjustments in Rhythmic Notation. Considering the area of rhythmic notation as related to beaming of notes in the transcribed versions of the anthems, the system of beaming notes used by the composer is one which has been regularly employed by vocal composers of the past, and through tradition, is still being used in present-day musical publications. In the traditional system, notes set to a single syllable of the text having a value smaller than that of a quarter are written with flags, but notes set for more than one count are beamed together. However, instead of transcribing the rhythm according to the traditional method of scoring for voices, the instrumental system of scoring was chosen. The instrumentalist's manner of indicating rhythm was chosen because it seems to be of assistance to the singer in accurately determining metrical groupings, and therefore, minimizes reading problems. The basic principle underlying instrumental scoring is that most notes less than the value of a quarter note are beamed. At this time, instrumental scoring for vocal music is not entirely universal, but upon examination of many recently published works by contemporary composers and arrangers, it appears that the method is gaining popularity.

Another adjustment made in transcribing the rhythm in the anthems was that which concerned the replacement of the standard form of quarter rest 𝄽 for the English crochet ɼ . These rests are quite different in appearance. Yet, the crochet, and the eighth rest, 𝄾 , differ only in the direction of the flags. In order to avoid confusing these two types of rests, the standard form of quarter rest was used as a substitute for the crochet.

A further adjustment in rhythmic notation was one which involved converting symbols representing a prolongation of sound for two or more beats into a more frequently used symbol known as the tie.

In the Wesley anthems, two signs are used for indicating the tie. Both are unfamiliar to American students. Whenever two notes are to be prolonged, Charles Wesley either placed a single note on the bar line representing two tied notes of equal value, or the bar line was used to separate a dotted note and a note which is unequal in value. Thus, in order to make the sign more intelligible, it was necessary to convert single notes placed on the bar line into two notes of equal value, and through the use of a slur, a tie was created. In addition, upon the appearance of dotted rhythms separated by a bar line, the dot was replaced by a slur, thus producing two tied notes of unequal value.

Accompaniments

Realizing the Figured Bass. The accompaniments for the anthems have been realized for organ from the figured bass provided by the composer. Charles Wesley's anthems, in most cases, contain only a figured bass line placed on a separate staff directly beneath the vocal bass. However, for the introduction, interludes, and postludes, included in many of the solo sections, Charles Wesley provides a skeleton accompaniment. The skeleton accompaniments usually contain two or more instrumental parts. Under these conditions whenever the composer includes outer voices in the keyboard accompaniment, the inner voices were sometimes filled in by the editor. An example of a skeleton accompaniment is found in the prelude to Thou Shalt Guide Me With My Counsel.

The figures and other symbols supplied by Charles Wesley clearly indicate many theoretical aspects that should be considered when realizing his accompaniments, some of which are, accidentals affecting chord construction, non-harmonic tones, augmented and diminished intervals, chord inversions, and tones which should be continued without a change of harmony. In addition, the figures in the choral sections often indicated that the accompaniment should follow the vocal parts. This close relationship between figures and chorus parts seems to suggest that the composer did not expect an elaborate realization of the accompaniment, but one which was simple and capable of keeping the singers together and in tune. Although the composer's intentions are generally clear, the figures do not always indicate exact details as to spacing of parts, doubling of voices, and over-all voice leading. Thus, in in order to realize an effective accompaniment, aspects not indicated by the figures received the greatest amount of attention. In spacing the parts in the accompaniment for solo sections and choruses, the eighteenth-century standard of playing a single bass line in the left hand and the remaining parts in the right hand was generally maintained. This procedure may be characterized as unequal spacing of the parts. Yet in places, especially in the choruses where it was felt that the spacing should be more extended, the procedure of unequal spacing of parts was temporarily abandoned and the parts equally divided between the two hands.

Regarding the aspect of how low or high the accompaniment should be written, the uppermost voice in the accompaniment, at times, was placed above the solo or treble part in choruses, in other cases, it was placed below the above mentioned voices. The choice was influenced mainly by the vocal tessitura, and the melodic and harmonic character of vocal parts. An example of the procedure may be seen in I Will Thank Thee, O Lord and King, measures 9-12.

Doubling of voices in the accompaniment was carried out according to the implied structure of chords within a particular passage. Rules governing eighteenth century techniques of chord construction found in most twentieth-century theory books provided the basis for making decisions concerning the procedure used in this phase of realizing the accompaniment.

Regarding voice leading, this factor was considered to be one of the most important facets in realizing the accompaniment. The attention given to voice leading was necessary in order to develop an accompaniment which would be characteristically smooth and one which could be easily adapted to the organ. With these factors in mind, the accompaniments were realized so as to contain as many narrow intervallic leaps as possible, and a reasonable number of tied notes.

Having reviewed the manner in which the accompaniments were realized, it seems imperative that one should state that four main purposes served as a basis for their construction. The purposes were: (1) to provide sufficient keyboard support as a means of keeping the members of the chorus together, (2) to construct an accompaniment that would keep the singers in tune, (3) to devise an accompaniment that would be texturally appropriate to the sections being accompanied, and (4) to develop an accompaniment that would be adaptable to the organ.

CHAPTER VII

SUGGESTED USES OF THE ANTHEMS AND SUGGESTED PERFORMANCE PRACTICES

In order for a choral program to make progress and survive, the music used should meet the needs of the students. As a means of meeting the needs of students, experiences providing opportunities for developing their vocal technique, improving or expanding their interpretative powers, developing concepts of timbre, knowledge of music history and literature, and opportunities for developing a sensitive ear should be included in the choral program. Thus, it is felt that if the four anthems by Charles Wesley are used in a choral program, they can provide many of the experiences listed above.

Developing Vocal Technique

Agility. An agile voice is an absolute necessity both in choral singing as well as in solo work. Frequently, young singers encounter this problem and become highly concerned about finding a solution. As a means of providing opportunities for developing an agile voice in the early stages of one's vocal development, the singer can be given material which will not be too demanding, but is of sufficient complexity to bring about the desired results. In order to supply the choral singer and the soloist with specific material suitable for establishing the principles of an agile voice, at least one of the Wesley anthems, My Soul Hath Patiently Tarried for the Lord, appears to be highly appropriate. Some passages of the anthem which appear suitable for training in agility are found in the final choral section, "Let thy merciful kindness, O Lord be upon us," measures 279-386. In this section, the eighth-note figures in all voices, measures 360-384, the appoggiaturas, measures 282, 287, 350, and trills, measures 299, and 378, are musical elements which could provide instructional resources needed in arriving at the goals of developing vocal agility.

The eighth-note figures in particular could be of assistance in developing agile voices. Since each of the eighth notes is almost consistently set to a single vowel, and requires a rapid enunciation of vowels in order to properly execute the notes, the possibilities of developing an agile voice are increased.

Another anthem containing a solo section suitable for developing vocal agility is O God, My Heart Is Ready.

In the alto solo, "Set up Thyself O God above the Heavn's" measures 125-146, which is included in this anthem, the composer makes use of short melismas. The melismas occur periodically throughout the anthem and in singing passages of this type, it is almost impossible for the singer to meet the technical requirements of the music unless the voice is free and agile.

Vocal Range. The vocal ranges in the choruses are well suited to range development. The soprano range often covers an octave and a major second (13:151). This range is normal, particularly for a first soprano, and singing in this range should assist the singer in developing the lower, middle, and upper voice.

As a means of helping a soprano develop all three areas of the voice, the chorus, "Thou shalt guide me with thy Counsel," found in the anthem by the same name, should lend itself well to range development. The melody begins on $B^{b'}$ and decends by a major and minor second to G', and ascends, in a similar manner, to $B^{b'}$. The tones through which the melody ascends and descends reside in the middle of the soprano voice and can serve as an index to range development either in the upper or lower voice. The composer follows the progression G^1 to B^b with an ascending leap to E^{b2}. The leap to E^{b2} is approaching the high voice. After several measures in which the composer refers to the note, Eb^{2}, the melody descends by the leap of a perfect fifth, Eb^{2} - A^{b1}, measures 95-96. At this point, the soprano would be expected to readily make a change in resonance placement from the upper middle to the lower middle voice. Since there are no intervening tones present to help the singer in making this vocal transition, the director is offered a challenge in instructing the singer as to the proper means of vocally negotiating the change.

Opportunities for developing the alto range are limited in the chorus, "Thou shalt guide me with thy counsel." The alto range covers the distance of a minor seventh, C - B^{b1}. However, a chorus which does contain material which could be utilized in developing the alto range is "And thy glory above all the earth," located in the anthem, *O God, My Heart Is Ready*. The vocal range of the alto part is an octave and a minor third, extending from A (below the treble staff) to C^{b1}. According to the American Academy of Teachers of Singing, and quoted by Van Christy, the range of an amateur alto is from A^{b} to C. Within this vocal range, the singer is expected to make use of two main areas of the voice which are: the low voice (A-D), and the lower middle voice (E-A). However, the vocal adjustments necessary for producing the voice in these areas are minimal (13:151).

In the anthem, O God, My Heart Is Ready, there are also sections which might be used as a means of extending the tenor voice. A section of the anthem suitable for this purpose is the chorus, "Awake, thou lute and harp." The tessitura of the tenor part between measures 31-34 is relatively high and the passage demands the use of the head voice. In this passage, the employment of the head voice could prove to be an asset in range development. Reference to the head voice does not imply that it should be developed exclusive of other areas of vocal training, because theoretically, this is an impossibility. In teaching vocal technique needed for executing the passage under discussion, comments by Van Christy concerning the use of the head voice appear to be of value. The author states that "mixed with the light qualities of the falsetto. . .this blending process begins early in the upper middle zone." (13:83) By upper middle zone, Van Christy is referring to the area of the voice which begins around C^1 and extends to F^2. (13:83) In agreement with Van Christy's statement concerning falsetto, this passage is well suited to developing the head voice of the tenor.

As a means of extending the range of the bass voice, the chorus, "Let thy merciful kindness, O Lord," contained in the anthem My Soul Hath Tarried for the Lord, measures 279-386, could be of help to a director in assisting a low male voice to learn to use his upper range (13:151). The high voice of a bass ends around D♮ (first space above the bass staff). A passage in the chorus which could be useful in developing the high tones of a bass voice is located in measures 308-310. The music found in these measures is repeated at various intervals within the chorus. This factor of recurring material offers excellent opportunities for one to compare any discrepancies related to vocal production which might take place in a bass high voice.

Expanding Concepts of Interpretation

Phrasing. As one of the areas of interpretation, training in the technique of artistic phrasing is very important (13:102). Some of the attributes of artistic phrasing are: proper breath control, uniformity of vowel sounds in runs, and dynamic contrast. In order to bring about some of these attributes, the anthems of Charles Wesley could be used as resource material, both for the soloist and chorus.

The technique of maintaining uniform vowel production during the process of singing runs may be learned from experiences with the solo "Set up thyself O God above the heavn's," measures 129-146 located in O God, My Heart Is Ready. In this solo the singer is required to sing a run, measures 140-142, in ascending form on the half closed vowel, "Oh." When sung, this vowel must be open in order that the tone does not become overly dark. Upon opening the vowel, the singer should be expected to maintain the open vowel until the final note of the run is reached.

Another example of a section which could be useful in learning to maintain uniform vowel sounds while singing runs is found in the chorus, "Thou shalt guide me with thy counsel," measures 90-119, Thou Shalt Guide Me With Thy Counsel. In measures 106-112, the vowel "Oh" of the word "glory" is set to short melismas for the bass voices. During measures 106-113, the sopranos, altos, and tenors, sustain dotted half notes, while the basses vocalize in eighth notes. At measure 112, the sopranos and altos also vocalize on the vowel "Oh."

Proper breath control as an attribute of phrasing can be attained through singing music which contains phrases of sufficient length which will place demands on the breathing mechanism. In order to meet the breathing demands of the phrase, a singer has to learn how to manage the breath once it has been consumed. Fields, in referring to the amount of air needed for singing indicates that "the quantity of breath must always suit the length. . .of the musical phrase. . ." (20:79) Concerning the manner in which one should manage the breath, Marafioti says that Caruso always used "only the exact amount of breath required for producing each tone and no more." (20:89)

A passage suitable for meeting the needs of vocal students concentrating on breathing as a means of improving their concepts of phrasing may be found in Charles Wesley's alto solo entitled, "I Call'd upon the Lord," measures 72-143, I Will Thank Thee, O Lord. In using this solo as a means of developing breath control, the phrases in measures 72-79, and measures 103-111 could be resourceful. The first phrase mentioned above, measures 72-79, begins with a dotted half note which is set to the "aw" vowel of the word "called." This passage offers excellent opportunities for a vocal instructor to instill in his students the concept of consuming only enough air necessary for sustaining the phrase and economically expelling air on each tone until the phrase is finished. The technique of an economic expulsion of air, is not earily acquired, because in addition to this act, a singer should at the same time, be able to develop the tone dynamically. If a tone is static, the breathing mechanism, more than likely will become overly tense, and the breath accitity greatly reduced.

Another section of the anthem, I Will Thank Thee, O Lord, which would be valuable in teaching breathing as an aspect of phrasing is "For thou savedst me from destruction," measures 228-277. This chorus contains phrases in which each vocal part is almost textually independent. For example, beginning at measure 235, the basses and tenors sing the words, "therefore will we give thanks," followed by the sopranos and altos who repeat the text begun by the male voices. However, at measure 239, the sopranos and altos sing the words, "and praise, and bless thy name, O Lord," and at the same time, the tenors and basses sing, "and bless thy name, O Lord." The duality in text requires that the sopranos sustain the words "and praise," while the altos release the phrase on the word, "bless," and the tenors release on "name." Through the use of passages containing phrases which do not begin or end simultaneously in all voices, the chorus could very much improve its breathing habits and sectional independence in phrasing.

Cadences. Each of the anthems contains short choruses which are set homophonically, therefore, making the works suitable for training a chorus to recognize and understand the function of cadences as an aid to musical interpretation. In teaching the function of cadences, "Let thy merciful kindness O Lord," is particularly suitable.

This chorus is contained in My Soul Hath Patiently Tarried for the Lord. The most conspicuous types of cadences used in the chorus are those which are called imperfect authentic and perfect authentic. Although these two types of cadences appear quite regularly throughout the section, it is this factor of repetition which would tend to firmly impress upon the singers, not only the importance of recognizing dominant and tonic chords, but also would clarify their function as a series of chords capable of defining the end of a musical thought.

Students may continue to enhance their understanding of the function of cadences by giving their attention to the chorus, "Set up Thyself O God above the heavens," located in O God, My Heart Is Ready. Two examples of modulations involve those from d minor to G major, and g minor to A major. Charles Wesley effects these modulations in the accompaniment through the use of two chordal formulas which are V_{4_2} to I_6, measure 151 and VII_6 to I, measure 154. Each group of chords appears at the end of a phrase. In leading the voices toward the cadences, the composer gives the sopranos a series of repeated tones on D which occur throughout the passage accompanied by a chromatic progression in the alto which begins on F and ends on A . The tenors are given a series of repeated tones on A and G .

The basses sing five tones on D♮ followed by stepwise motion to C♮. As can be seen from the above description, the modulatory process is not complicated, and it is this aspect which should facilitate the process of teaching the student to sing modulatory passages with security.

Contrasts in Vocal Timbre. These anthems offer numerous opportunities for training students to become discriminating in their response to contrasts in vocal timbre. Developing a discriminating ear as to timbre is a highly important aspect of expanding one's interpretative powers. Opportunities for training in this area are provided through the composer's attention given to an antiphonal manipulation between male and female voices of the choir, and also through his varied use of solo voices as participants in duets, trios, and quartets.

Among the four anthems by Charles Wesley which were performed, *My Soul Hath Patiently Tarried for the Lord* is quite suitable for the purpose of developing a discriminating attitude toward vocal color. One particular section of the anthem which seems appropriate for this purpose is the chorus, "Let thy merciful kindness, O Lord, be upon us," measures 278-386. An example of contrast in vocal timbre takes place through an alternation between voices grouped as trios, measures 318-326. In differentiating the vocal combinations, however, the music is slightly modified. The development of a distinct vocal color within the various sections of a chorus seems to be of prime importance in building a performing organization. Thus, the section referred to above could easily be used as a means of helping a director arrive at the goal of developing within his students a discriminating attitude toward vocal timbre.

Understanding the Historical Significance of the Wesley Verse Anthems

The verse anthems of Charles Wesley represent an important stage in the development of English church music and can be of value to choral directors in presenting a complete picture of the English anthem as it existed during the seventeenth century which led to a fascinating development during the time of Charles Wesley. Few studies, if any, have been written on the verse anthem as it existed during Charles Wesley's life, and recordings of works from the period are rare. This period is often misunderstood, and it is difficult for one to realize that the verse anthem as initiated by William Byrd and Orlando Gibbons did not totally disappear after the death of Henry Purcell, and that the line of development was one which was continuous throughout the mid-eighteenth and the first half of the nineteenth century. The almost unbroken line is apparent in Charles Wesley's attention given to the solo voice and the sectional character of his works.

In addition, the verse anthems of Charles Wesley took on characteristics of the short cantata anthem which was popular among English composers of the second half of the eighteenth century. Although Charles Wesley's verse anthems are not cantatas in the European sense of the word, yet, they do contain several of the basic ingredients found in some of the cantatas by Johann Sebastian Bach (1685-1750). Some of the items common to the anthems of Charles Wesley and Bach's cantatas are: the use of recitatives and vocal solos, choruses, instrumental introductions, interludes and postludes. Despite the very general formal characteristics which relate the Wesley anthems to some of the works of Bach, a stronger parallel, in terms of style, might be drawn between the vocal music of Handel than that of Bach. Charles Wesley was a great admirer of Handel. Thus, it is quite possible that a vocal teacher could construct a series of lesson plans which clearly bring out the above mentioned relationship. With these comparative relationships in mind and a concept of Charles Wesley's anthems as a part of the entire history of the verse anthem, a choral conductor could stimulate his students to become more inquisitive, not only about the role which Charles Wesley played in developing the verse anthem, but also stimulate an interest among the students in exploring the entire area of verse anthem composition.

Performance Practice Suggestions

The Chorus and Acoustics. The number of singers included in the performance of Charles Wesley's anthems seemed adequate. However, for future performances taking place in concert halls larger than the nave in the Congregational Church at Forest Grove, Oregon, the number of singers could be considerably increased. In this respect, the number of singers should be increased with attention given to choral balance and blend. This suggestion is especially applicable to My Soul Hath Patiently Tarried for the Lord which was written at the request of a Reverend Mr. Mence, clerk at Saint Paul's Cathedral. Assuming that the anthem received a performance in the cathedral, and realizing that the cathedral is much larger than the Congregational Church, it is possible that the choral resources used by Charles Wesley in performing this anthem exceeded those used in the 1968 performance.

If a chorus director decides to follow the suggestion of augmenting the number of singers, the director should make sure that the number of singers used is not only based on balance and blend, but that augmentation also be determined on the basis of acoustical properties of the hall. Although essentially speaking about adjusting musical dynamics to the acoustics of the hall, Quantz also sheds light on the problem of acoustics in his Versuch einer Anweisung die Flöte traversiere zu spielen, 1752, by going into great detail concerning tapestry or paper on the walls, reverberation, and the distance of the listeners from the performers.

The Alto Soloist. In selecting an alto soloist, the singer chosen was one who possessed a dependable chest voice, a wide vocal range, the ability to sing a firm tone on E natural, fourth space of the treble staff, and the ability to sing the music in an even quality at the distance of an octave higher than originally written. A voice meeting these qualifications would prove satisfactory for a twentieth-century performance of the anthems. The ideal choice would have been to make use of a counter-tenor or falsettist. Either of these voice types was probably employed as a solo voice by Charles Wesley, however, since the counter-tenor is not used extensively in America, the prospect of using a counter-tenor was not given serious consideration. It is of importance to note that, recently through the recordings of Handel's arias sung by Russell

Oberlin, counter-tenor, and his appearances with the New York Pro Musica, and the Robert Shaw Chorale, acceptance of the counter-tenor seems to be well underway. Thus, if one wishes to follow the tradition which is being developed by Mr. Oberlin, and if one insists on presenting the alto solos as Charles Wesley probably heard them in his day, the use of the counter-tenor would be highly appropriate.

Tempi and Meter. Tempos desired by Charles Wesley are indicated by the familiar Italian terms such as, adagio, andante, and moderato. Yet, in some anthems, in order that one might not mis-interpret his wishes as to the rate of speed at which a particular section of an anthem should be sung, the composer avoided the use of Italian terms and expressed his ideas in English. Despite Charles Wesley's inclusion of tempo markings in his anthems, one cannot be absolutely sure of his exact intentions because the metronome which twentieth-century musicians rely upon as a means of determining tempos was not perfected until around 1816. (16:317) Nevertheless, upon an examination of some eighteenth century theoretical works, one finds that several musical theorists offer valuable information concerning the problem of tempi. William Turner, an Englishman, in his Philosophical Essay on Musick, 1742, (16:347) lists the following metric signatures and suggests a speed for each:

> C which denotes the slowest Movement. . .
> ¢ which denotes the Movement to be somewhat faster than the former.
> Ↄ which is the quickest of all, the Crotchets being counted as fast as the regular Motions of a Watch.

J. J. Quantz is also informative as to tempos in eighteenth century music. In his Versuch einer Anweisung die Flöte traversiere zu spielen, 1752, and quoted by Dorian, Quantz divides tempos into four groups, which are: (1) Allegro assai, (2) Allegretto, (3) Adagio cantabile, and (4) Adagio assai (17:182). These terms were based on the pulse beat (17:183). Donnington clarifies Quantz's statement by indicating that the pulse of the wrist as indicated by the author was about eighty pulses per minute (16:324).

Since the death of Quantz, Frederick Dorian and other twentieth-century writers have translated the theorists' terms of tempo into the equivalents of beats by the metronome. The chart of Quantz with the metronome equivalents listed in Dorians's book, The History of Music in Performance, is as follows:

Simple time C
Allegro assai $\left(\frac{4}{4}\right)$: each half measure one pulse beat M. M. 𝅗𝅥 = 80
Allegretto : each quarter one pulse beat M. M. ♩ = 80
Adagio cantabile : each eighth one pulse beat M. M. ♩ = 40
Adagio assai : each eighth two pulse beat M. M. ♪ = 80

Alla breve ¢
Allegro : each measure one pulse beat M. M. 𝅗𝅥 = 160
Allegreto : each half measure one pulse beat M. M. 𝅗𝅥 = 80
Adagio cantabile: each quarter measure one pulse beat M. M. ♩ = 80
Adagio assai : each quarter measure two pulse beats M. M. ♩ = 40
Poco allegro, vivace, or allegro (as the mean between allegretto and allegro assai) 2/4 or fast 6/8 (allegro) each measure one pulsebeat M. M. 𝅗𝅥 or 𝅗𝅥. = 80
(17:183)

Although the editor of the Wesley anthems consulted the tables by Turner and Quantz, he did not follow the charts very closely, and based his metronome markings on the terms listed by Charles Wesley in the score and the mood expressed in the texts. However, for one who wishes to deviate in performance from the metronome markings supplied by the editor, it is recommended that he carefully consider the suggestions made by the two above mentioned theorists.

Accompaniments. In the area of performance practice suggestions as they relate to the instruments of accompaniment for the anthems, the organ and harpsichord would be the preferred instruments, but in situations where these instruments are not available, a four or eight hand accompaniment could be devised with one accompanist doubling the bass in octaves and the other doubling the upper voices. This method is not suggested as one to be followed rigidly, and the accompanists with the assistance of the director should use their own discretion in devising the accompaniments.

CHAPTER VIII

SUMMARY AND RECOMMENDATIONS

Early in life Charles Wesley, Jr. revealed a special talent for music. His father, the Reverend Charles Wesley, Sr., reports that when the boy was two years of age, he was able to play a melody correctly on the harpsichord. This factor motivated Reverend Wesley to have his son's talents investigated. The earliest assessment of Charles, Jr.'s talents was made by John Beard, an outstanding Handelian tenor. Mr. Beard evidentally was impressed with the young musician and expressed a desire to help him gain admission as a choir boy at the Chapel Royal. Due to Reverend Wesley's plans that Charles should become a minister, Mr. Beard's offer was refused. Until the age of six, it seems that Charles, Jr. developed his talents largely on his own. However, at the age of six, Reverend Wesley granted him permission to begin private study with Mr. Rooke of Bristol. The experience was not very rewarding, therefore, Reverend Wesley contacted Dr. Samuel Arnold, who was living in London at the time, and placed him under his guidance for two years. With Dr. Arnold, he studied Handel's lessons, works by Domenico Scarlatti, and some of Dr.

Arnold's own sonatas. Charles Wesley's private study was continued with Joseph Kelway and Dr. William Boyce. Mr. Kelway taught him organ and Dr. Boyce taught him composition. As a result of his work with these musicians, he became an authority on the correct performance of Handel's music. The period of time during which Charles Wesley studied with Kelway and Boyce cannot be definitely ascertained, however, from reports by Reverend Wesley, Charles, Jr. when twelve years old was heard in performance by outstanding London musicians who gathered at Mr. Kelway's home. Reverend Wesley further reports in 1777, that at this time the young musician had been a student of Dr. Boyce. The year, 1777, seems to represent the end of his formal musical training, and from then on he embarked on his career as a keyboard performer and composer.

Charles Wesley's activities as a public performer actually began in 1769 while still a pupil of Joseph Kelway, yet, the performances which appear to have provided him with consistent opportunities for displaying his ability as a musician were initiated through a series of private subscription concerts which were presented in the new Wesley residence in Marylebone, England, beginning in 1779 and ending in 1788.

By the time Charles Wesley had reached the age of thirty-one, his reputation as a performer on the harpsichord and organ was well established. Due to his reputation as a performer, Charles, Jr., in 1788, was asked to apply for a position as organist at St. George's Chapel Royal, Windsor. This position was not pursued because of objections from his father. Nevertheless, Charles Wesley was later appointed "organist in ordinary" to George IV and organist at Marylebone Parish Church. He served the Marylebone church while still organist to George IV, and continued in the capacity of organist at Marylebone church until his death in 1837.

Facts relating to Charles Wesley's creative activities are rather limited, but George Stevenson informs us that during Charles Wesley's time, his compositions were well known. There are two musical manuscripts, A Collection of Anthems and Words, 1777-1796, located in the Huntington Library and Miscellaneous Sacred and Secular Compositions, 1778-1821, located in the British Museum which suggest that a large majority of his music was written between 1782-1821. In addition, the manuscripts indicate that Charles Wesley had a definite preference for choral writing.

Among the numerous compositions written by the composer, only a few of them have been published. His earliest published work was a set of six organ concertos, published in 1778. Nineteenth century publications include a revised edition of John Wesley's Sacred Harmony of 1788, an anthem, My Soul Hath Patiently Waited, printed in John Page's Harmonia Sacra, Volume II, 1800, and a volume of organ music, Cathedral Voluntaries, published in 1831 by Novello. Twentieth century publications of works by Charles Wesley, Jr. are Like As We Do Put Our Trust in Thee, published by Novello, 1957, three string quartets in F, D, and B^b, by Gerald Finzi, and Organ Voluntary No. 5, issued by Hinrichen.

Considering the history of the verse anthem from about 1625 to 1830, during the early stages of its development, numerous forces were against its survival, yet through the perserverance of English church composers, the verse anthem grew in stature and became a favorite form of musical expression.

The verse anthem was introduced into the Anglican service due to political unrest and economic instability which took place during the reign of Henry VIII. For political reasons, Henry VIII influenced Parliament, 1534, to pass the Act of Supremacy, thereby severing England's relationship with the Catholic church. Along with this action, English slowly became the official liturgical language. In addition to the actions which resulted from the enactment of the Act of Supremacy, England's economic structure became unstable, making it difficult for churches to finance their musical establishments. Being practical in their approach to solving their problems, church musicians began making greater use of solo voices and depended less on the chorus as a musical resource. Thus, one could say that this decision on the part of church composers precipitated some of the earliest experiments in verse anthem composition.

Some of the earliest verse anthems were written by William Byrd (1542/43-1623), Thomas Tomkins (1573-1656), and Orlando Gibbons (1583-1625). The solo sections in anthems by these composers are clearly defined, the chorus is given a subordinate position, the texture is based on procedures of imitative counterpoint, and the accompaniments are written either for organ or viols. During the early stage in the development of the verse anthem, the role assigned the chorus was often that of repeating in full or partially, the words and music sung by the soloist, and the accompaniments for the choral sections were merely duplicates of the voice parts. In some solo sections, the accompaniments also consisted of parts which could have been easily sung by the chorus. In reviewing the characteristics of the verse anthem, it is possible to state that it was due to the efforts of musicians as Byrd, Tomkins, and Gibbons that the verse anthem had its inception, and the style which they cultivated served as a model for composers of the future.

Under Charles I, the English service enjoyed a favored position. Charles I was musical himself and is said to have studied the viol da gamba. He was partial to church music, but against his desires, he was required to remove all vicars choral and choristers from their positions, 1642. Two years later the Book of Common Prayer was abolished. These events had a definite effect upon English church music, therefore, the amount of church music written during the period was relatively small. In addition, the choral service came to an end.

In 1646, the Puritans having gained control of the government, and they continued activities which were destructive to church music. Nevertheless, church composers as William Child, (1606-1697), Henry Lawes (1595/96-1662), and William Lawes, (1582-1645) did not become discouraged and were instrumental in developing a style of verse anthem. The style of verse anthem composed by Child and the Lawes brothers is considered transitional because the works by these composers contain characteristics which definitely point toward the verse anthem of the Restoration period. One of the most outstanding features of the verse anthems written in the transitional style was an increased use of the solo voice or voices. Although not a characteristic peculiar to the verse anthem, the Commonwealth also witnessed an increased use of the continuo in church music.

Upon the arrival of the Restoration, 1660, Charles II immediately began to employ a staff of musicians to whom he designated the responsibility of re-establishing the Chapel Royal. As a means of accomplishing his purpose, Henry Cooke (c. 1615-1672) was appointed "Master of the Children." Cooke, in compliance with the desires of Charles II, recruited choir boys and taught them to sing the choral service. Some of his most illustrous boys who later became outstanding composers were: Pelham Humfrey (1647-1674), Michael Wise (c. 1648-1687), and John Blow (1648/49-1708). Verse anthems by these composers included declamatory sections, textual phrases sung by a solo voice and repeated by the chorus, instrumental symphonies, and ritornelli. The symphonies were often written in a form similar to the Venetian opera overture prevalent around the mid-seventeenth century, which consisted of a first section written homophonically, and in duple meter, followed by a section of dance-like character in triple. These symphonies are usually placed at the beginning of the verse anthems, but they also appear within the works.

The culmination of stylistic tendencies in the Restoration verse anthem is said to have taken place in the anthems of Henry Purcell. Purcell's verse anthems show a preference for the solo combination, counter-tenor, tenor, and bass. His solo passages for an individual soloist are often written in a virtuoso style and are quite demanding. His choral sections, especially in the mature anthems, are less important than those for soloist. However, in his double choir choruses, he demonstrates that he is fully capable of writing choruses on a large scale. Another characteristic of Purcell's verse anthems is that they also contain symphonies and ritornelli. The formal pattern of the symphonies is often that of the French overture, characterized as a composition in two parts, the first section written in homophonic style. The tempo is usually slow, and dotted rhythms appear quite regularly. In the second section, contrapuntal texture becomes the norm, and the tempo is rapid.

The early Georgian period (1714-1760) which followed the Restoration is often considered to be one during which cathedral music reached a state of poverty.

Another criticism leveled at cathedral music is that it was often inferior to music of preceding periods. It is ture that no newer choral forms were developed during the early Georgian period, but these criticisms cannot be accepted, because individuals who make such allegations are not really comparing cathedral music of the period with that of earlier periods, but are establishing their premises on the basis of newer instrumental forms as the sonata which was being developed on the continent. If one wants to make a truthful assessment of cathedral music, he must consider the fact that during the eighteenth century, oratorio and operatic performances became exceptionally popular in England, and that people in the first half of the eighteenth century were not very loyal to the church. Each of these factors had an impact on sacred music, thus giving the Georgian composer very little choice other than that of satisfying the musical taste of the public. Yet, working under a handicap, William Croft (1678-1727), William Boyce (1710-1779), and Maurice Greene (1695/96-1755) distinguished themselves as composers of the verse anthem.

Stylistically, the anthems of the above mentioned composers contain many characteristics typical of the Restoration period. In adherence to traditions maintained during the Restoration period, Croft, Boyce, and Greene clearly defined their solo and choral sections by ending most of them with a perfect authentic cadence, and created variety through the use of contrasting meters between sections. Other characteristics which relate the verse anthems of Croft, Boyce, and Greene to those of the Restoration are: the use of organ or orchestral accompaniments, an emphasis on the alto as a solo voice, and an alternation of the chorus with solo ensembles.

Characteristics found in the Restoration verse anthem but partially absent during the early Georgian period were: an almost total elimination of instrumental symphonies and ritornellos which were replaced by brief organ introductions and interludes, the gradual acceptance of the soprano as a solo voice, and the use of organ as an instrument of accompaniment.

The verse anthems of the later Georgian period (1760-1820) did not radically depart from standards established during the preceding period. However, one important difference was the increased employment of the small uncomplicated verse anthem as the prevalent style. This style is well represented by eight anthems of Samuel Webbe.

Composers of the later Georgian period as well as those of the early Georgian period produced a rather large number of verse anthems, and several musical collections containing these anthems were published from personal funds supplied by the compiler or composer, and even after a collection was published, it was necessary that the parts be copied for the choir. Nevertheless, composers may have objected to what might have been considered an imposition, but in order to have their music performed, they accepted the procedure.

The four verse anthems by Charles Wesley, Jr. which were performed belong to the later Georgian period, 1760-1820, and appear quite typical of the style of many of his contemporaries, but they are also related in style and form to those written during the early Georgian period.

Structurally, the various sections of Charles Wesley's anthems are written in two main forms, binary and ternary. The two forms are used for choral as well as solo sections. However, the composer seems to prefer the ternary form for his solos. The choice may be due to an influence from the da capo aria which was frequently used by two of Charles Wesley's precedessors, Handel and Purcell.

The phrase structure of the anthems is very clearly defined. Clarity in phrase structure is accomplished through the regular recurrence of semi, imperfect and perfect authentic cadences. This factor would appear to have an adverse effect upon the listener, however, the phrases are, in many cases, quite irregular, and thus the anthems should hold the listener's attention.

The vocal forces used by the composer are similar to those used by other verse anthem composers of the eighteenth century. Some of the vocal forces employed are: soprano solos, alto solos, solo trios (ATB), duets (TB), quartets (SATB), and choruses (SATB). His use of the ATB solo ensemble mentioned among the composer's vocal forces is one which seems to have been preferred by Henry Purcell and Maurice Greene, therefore establishing a definite relationship between Charles Wesley's music and verse anthems anthems written during his time as well as those of an earlier period. Another use of vocal forces which relate Charles Wesley's anthems to those of his times and past generations is the frequency with which he employs the alto as a solo voice. However, being aware of contemporary trends, Charles Wesley also employed the soprano as a solo voice.

The solos, duets, solo ensembles, and choral sections in the Wesley anthems are relatively short, and in this manner, Charles Wesley's verse anthems resemble the "short cantata form" which became well established in the anthems of William Boyce. Although the sections of the

Wesley anthems are short, contrast is provided by changes in meter, tempos, and keys. When contrast is not important, the composer maintains textual or musical emphasis by having the chorus repeat the text and music of a preceding solo, duet, or solo ensemble.

The texture found in Charles Wesley's anthems do not represent a radical departure from eighteenth-century traditions, yet the consistent use of the old form of strict imitative counterpoint seems to almost have disappeared in the works of eighteenth-century English church composers. Instead, the Wesley anthems contain numerous passages which demonstrate techniques of homophonic writing. However, the anthems do contain sections written in contrapuntal style, but in a majority of cases, the counterpoint is more of the harmonic variety rather than that found in the sixteenth or seventeenth century verse anthems.

The instrument which should be used in accompanying Charles Wesley's anthems, and specified by the composer, is the organ. As a means of indicating a realization of an accompaniment, a figured bass is employed. Quite often, the figured bass line in the choruses duplicates the vocal bass. Yet, in some instances, the composer provides a skeleton accompaniment, which is rather independent.

In addition to the use of the organ as a means of providing accompaniments for the voices, the organ is used for brief preludes, interludes, and postludes. This procedure is indicative of a gradual disappearance of orchestral instruments and is in direct contrast to the technique of Restoration composers who regularly included ritornellos and lenghty symphonies in their verse anthems.

In reference to the public performance of Charles Wesley's anthems, it was revealed that the music is not very difficult and is definitely within range of the ability of a college choir containing music majors and non-majors.

Performance of the anthems by a senior high school chorus is also possible if the director has the soloists who are capable of singing the verse sections. In addition, it was revealed that the organ accompaniments are challenging, but for the organist, who was a high school senior, and was musically well trained, the accompaniments presented few difficulties. Therefore, with an organist who has a strong musical background and the necessary experience in public performance, either a high school or college organist should be able to accurately execute the accompaniments.

Educationally, the anthems are significant, and the music is of a sufficient challenge which should motivate a genuine learning situation. Some educational objectives which might be realized from studying and performing the Wesley anthems are: (1) development of a reliable vocal technique, (2) broadening one's concept of interpretation, (3) learning to become discriminating in responding to contrasts in vocal timbre, (4) developing an understanding of prevalent performance practices of the eighteenth century, and (5) becoming acquainted with the verse anthem as it was used in the hands of Charles Wesley, an acquaintance which could provide a ready comparison with verse anthems of earlier periods.

In addition to the above mentioned educational objectives, it seems appropriate to state that the solos and solo ensembles found in Charles Wesley's anthems offer excellent opportunities for a choral director to develop confidence and leadership qualities among the individual choir members. Having a group of singers who are musically and vocally secure can greatly improve a choral organization.

Recommendations

The research for this study indicates that Charles Wesley, Jr. wrote a large number of anthems, but none of them have been printed by American publishers. The few anthems that are in print are those issued by English firms. As a result, the composer's works are, at the present time, virtually unknown to American musicians.

The research further revealed that details relating to Charles Wesley's activities as a composer and a performer are not a part of the composer's daily account of his life which was kept in a personal diary. A lack of these details leaves one with only the choice of making assumptions concerning the exact purposes for which the anthems were written and the various musical centers or churches in which the works might have been performed. Additional information in this area could help to clarify many questions for which, at the present time, there are no final answers.

Therefore, it is recommended that:

1. Research scholars should investigate the possibilities of evaluating and transcribing Charles Wesley's anthems which are still in manuscript, especially those contained in American libraries, in order to provide avenues through which his anthems could be published and performed, thereby making the composer's anthems better known.

2. Additional research be conducted relative to the exact purposes for which the composer wrote his anthems

so as to fully clarify some of Charles Wesley's more desirable performance practices.

3. Efforts be made to uncover additional details concerning Charles Wesley's life as a composer and performer during the latter part of the eighteenth century, a period about which very little is known.

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APPENDIX A

A LISTING OF VOCAL WORKS BY CHARLES WESLEY, JR. LOCATED IN AMERICAN LIBRARIES WHICH ARE NOT INCLUDED IN THIS STUDY

Library of Congress

1. Almighty God Who Hast Given Thine Only Son, (Collect for the second Sunday after Easter), S.A.T.B.
2. Lord, We Beseech Thee, (Collect for the twenty-second Sunday after Trinity), S.A.T.B., London, 1812.

Henry E. Huntington Library

1. A Sacred Glee, "O Worship the Lord in the Beauty of Holiness," (Psalm 96, Verse 9), (performed for His Majesty the Princess and the Royal Duke, Windsor), S.S.B., with Figured Bass, 1787.
2. A Verse on the Crucifixion of our Lord, the text translated from the German, and dedicated to James Hutton, Esquire), for soprano, and organ, 1775.
3. Air, "This God Is Our God Forever," (Psalm 48, Verse 13) for High voice, figured bass, n.d.
4. Elegy, "Weeping O'er Thy Sacred Urn," S.A.T.B. Chorus, n.d.
5. Hear My Prayer, O Lord, (Psalm 39, Verse 13), for S.S., S., S.A.T.B., S.A.T.B. chorus, and organ, n.d.
6. O Lord, I Have Heard Thy Speech, (Habakkuh, Chapter 3), A., B., A.T., S.A.T.B. chorus, and organ, 1789.

7. O Lord, Grant the King A Long Life, (text selected by Lady Gatehouse, S.S., S.A.T.B. chorus and organ, Marylebone, 1788.

8. Save Lord and Hear Us, (Psalm 20, Verse 9), for A.A.,. S., S., S.A.T.B., chorus, and organ, 1787.

9. Thou Hast Girded Me With Strength Unto the Battle, (Dedicated to Mr. Bartleman), solo anthem for tenor with unfigured bass, 1819.

Hymns

1. O For New Strength to Praise the Lord, treble voice, with figured bass, n.d.

2. Thron'd in Thine Esential Glory, S.A.T.B. chorus, with figured bass, 1786.

3. With Joy We Meditate, treble voice, with figured bass, n.d.

Large Choral Works

1. Nunc Dimittis, S.A.T.B. chorus, and organ, 1788.

2. Te Deum, A.T.B., A.A., A.T., A.A.B., S.A.A., A.T.T.B., chorus and organ, 1786.

Unclassified Works

1. Four double chants, five single chants (without texts), S.A.T.B. chorus, and Kyrie Eleison, S.A.T.B. chorus, with figured bass, n.d.

2. Hallelujah, Amen, (text incomplete), S.A.T.B. chorus, with unfigured bass, n.d.

3. Sanctus, S.S., A.T.T.B. chorus, with figured bass, n.d.

APPENDIX B

LIST OF SUPPLEMENTARY PUBLISHED EDITIONS OF VERSE ANTHEMS

1. Attwood, Thomas. Come, Holy Ghost. S., S.A.T.B., S.A.T.B. Chorus, and Organ, London: Novello and Co., Ltd.

2. _______. Turn Thy Face From My Sins. S., S.A.T.B. Chorus, London: Novello and Co., Ltd.

3. Blow, John. I Beheld, and Lo! A Great Multitude. Counter-Tenor, T.B.B., T.B.B., B.T., C.T., S.A.T.B. Chorus, and Organ, London: Oxford University Press, 1953.

4. _______. I Will Praise the Name of God. S.S.A.T.B., S.A.T.B. Chorus and Organ, London: Oxford University Press, 1925.

5. _______. Put Me Not to Rebuke. S.A.T.B., S.A.T.B. Chorus, and Organ, St. Louis: Concordia Publishing House, 1963.

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SELECTED UNPUBLISHED ANTHEMS
OF CHARLES WESLEY, JR.

Volume II - Music Scores

by

William Albert Scales

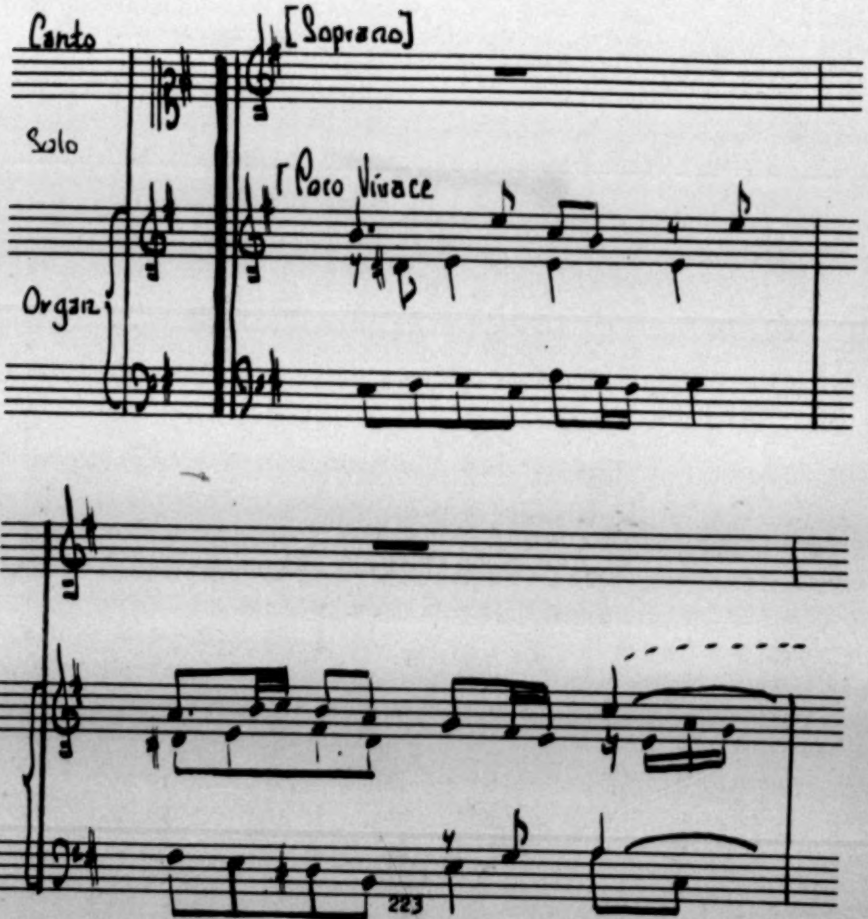
A Dissertation Presented to the
FACULTY OF THE SCHOOL OF MUSIC
UNIVERSITY OF SOUTHERN CALIFORNIA
In Partial Fulfillment of the
Requirements for the Degree
DOCTOR OF MUSICAL ARTS
(Music Education)

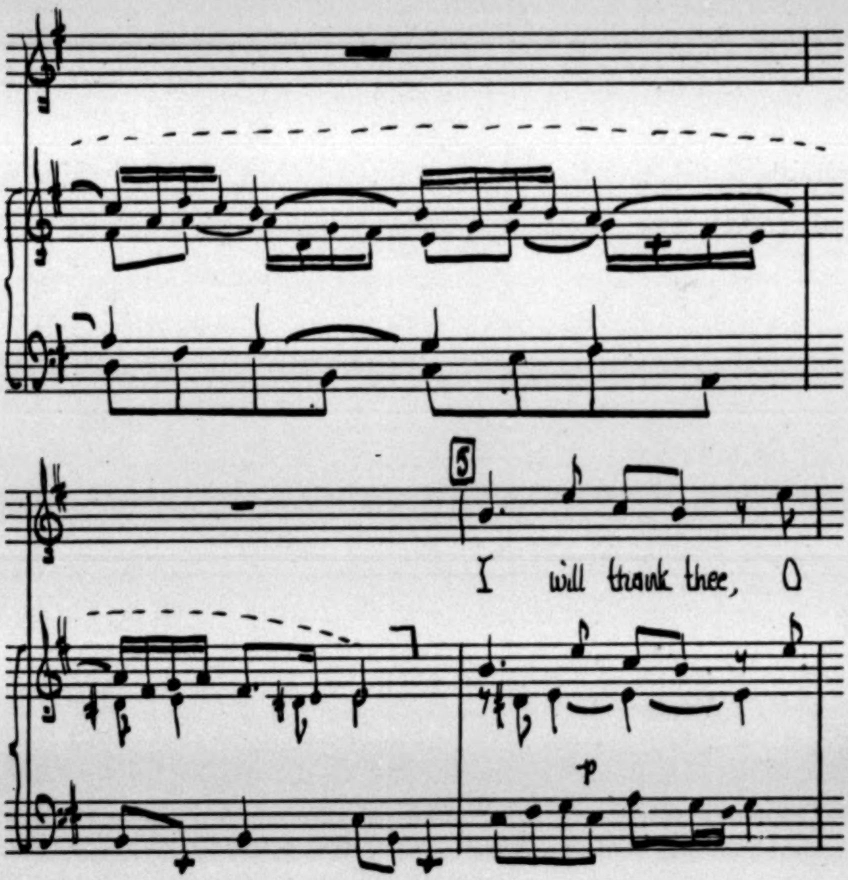
June 1969

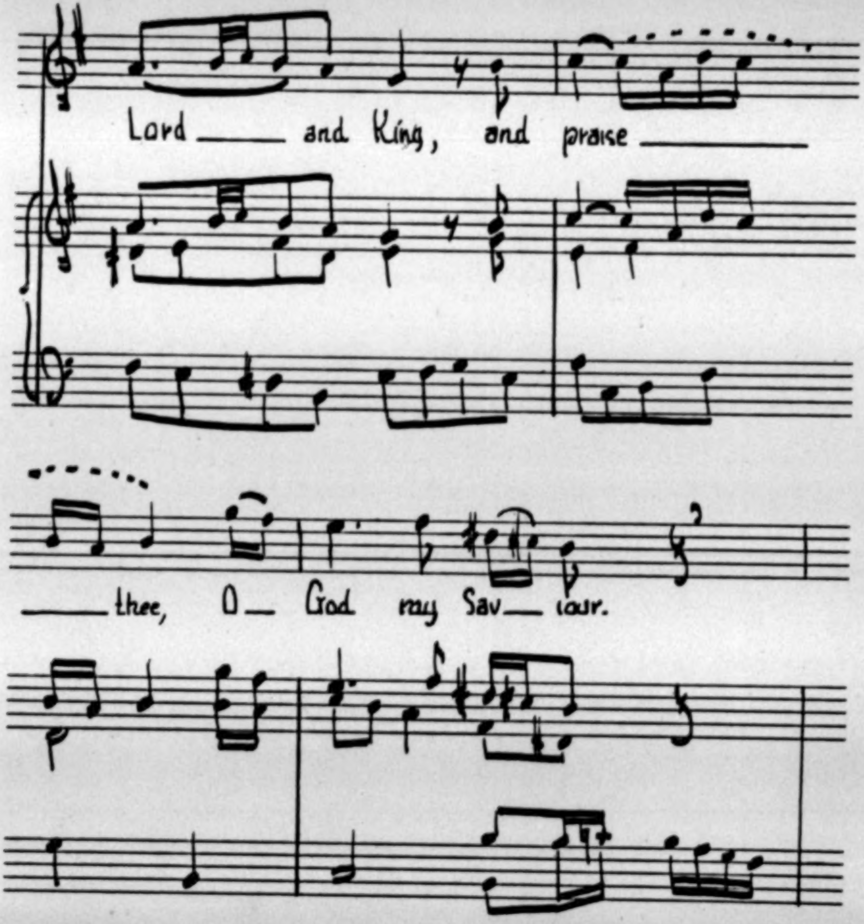
I Will Thank Thee. O Lord

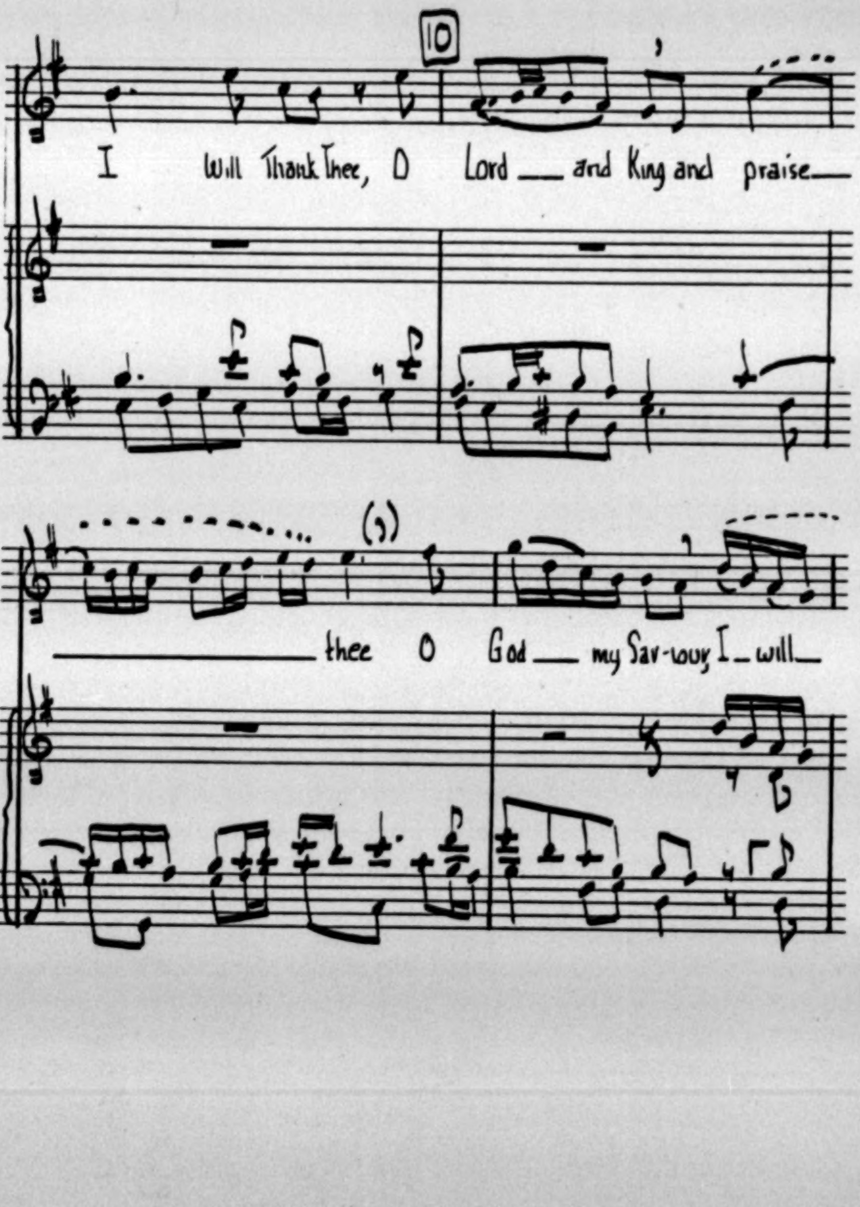
for Soli Chorus and Organ

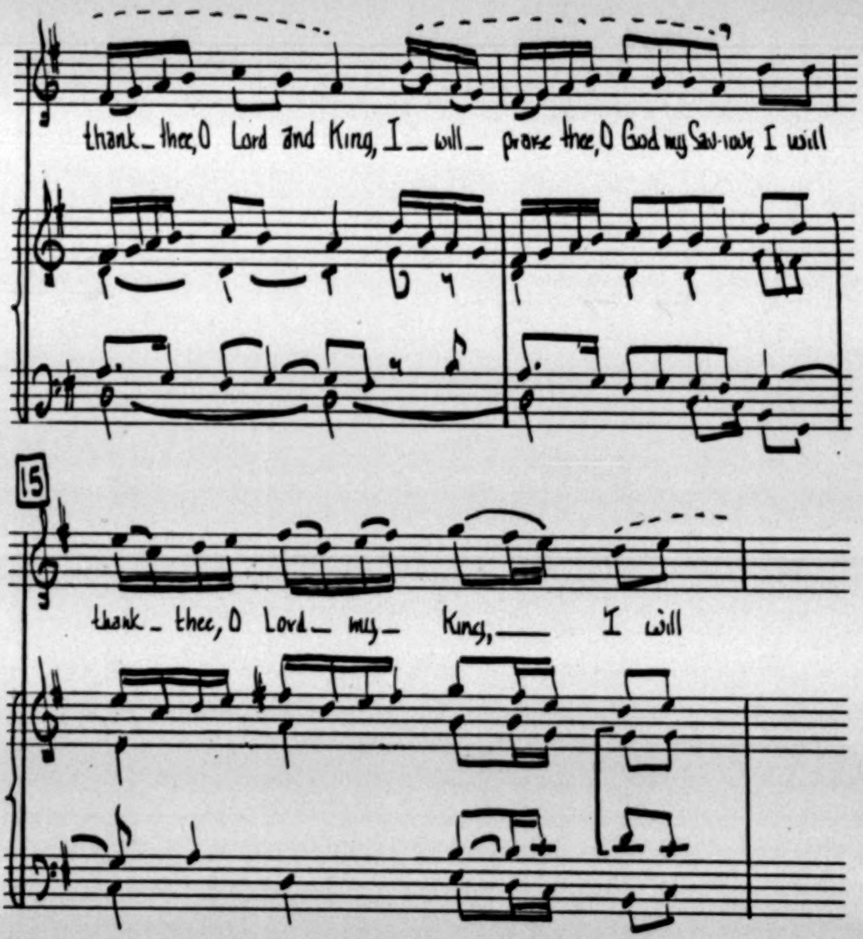
Charles Wesley. Jr.

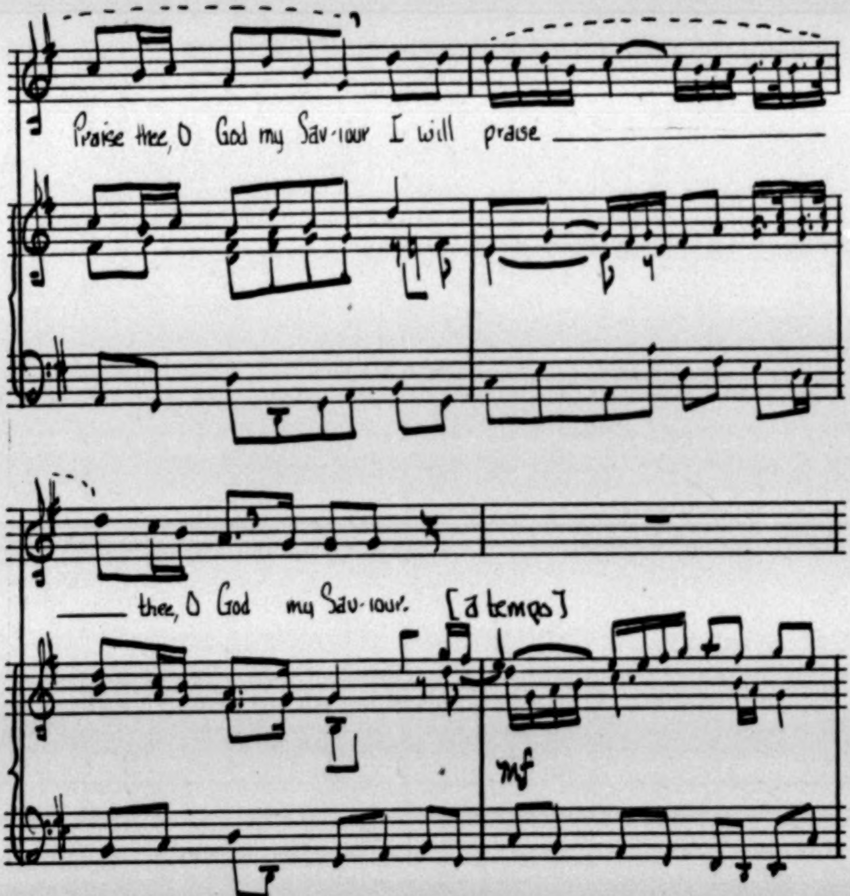

Canto
[Soprano]
Solo
Poco Vivace
Organ

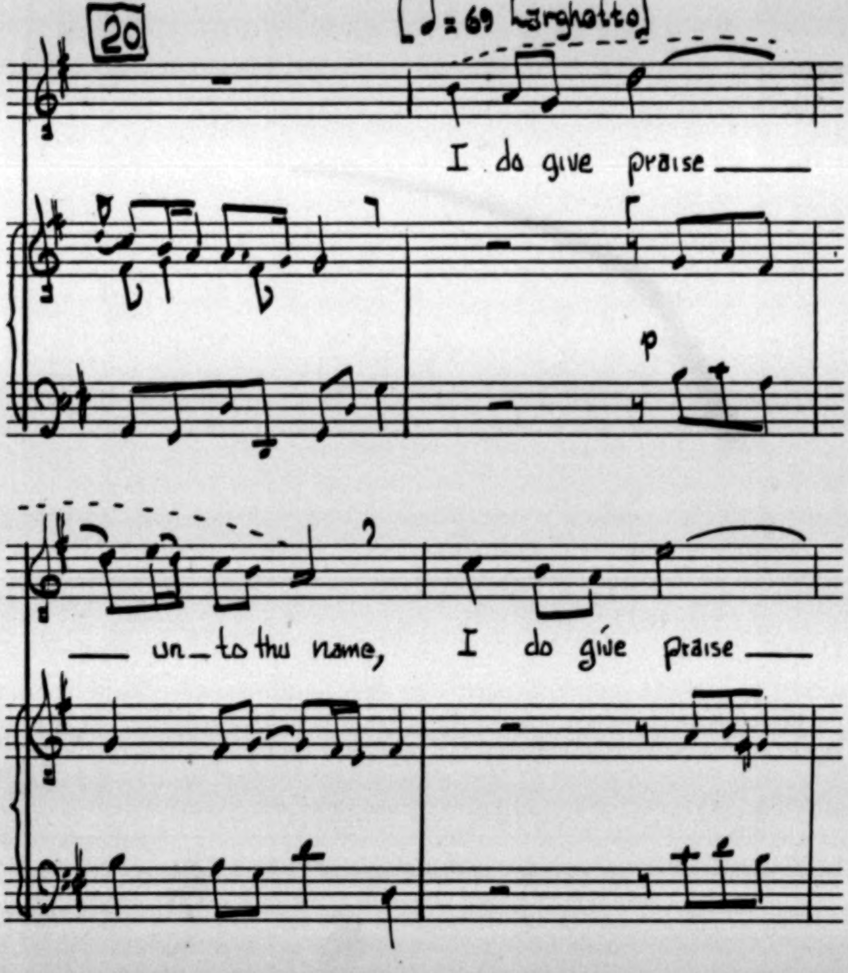

5
I will thank thee, O
p

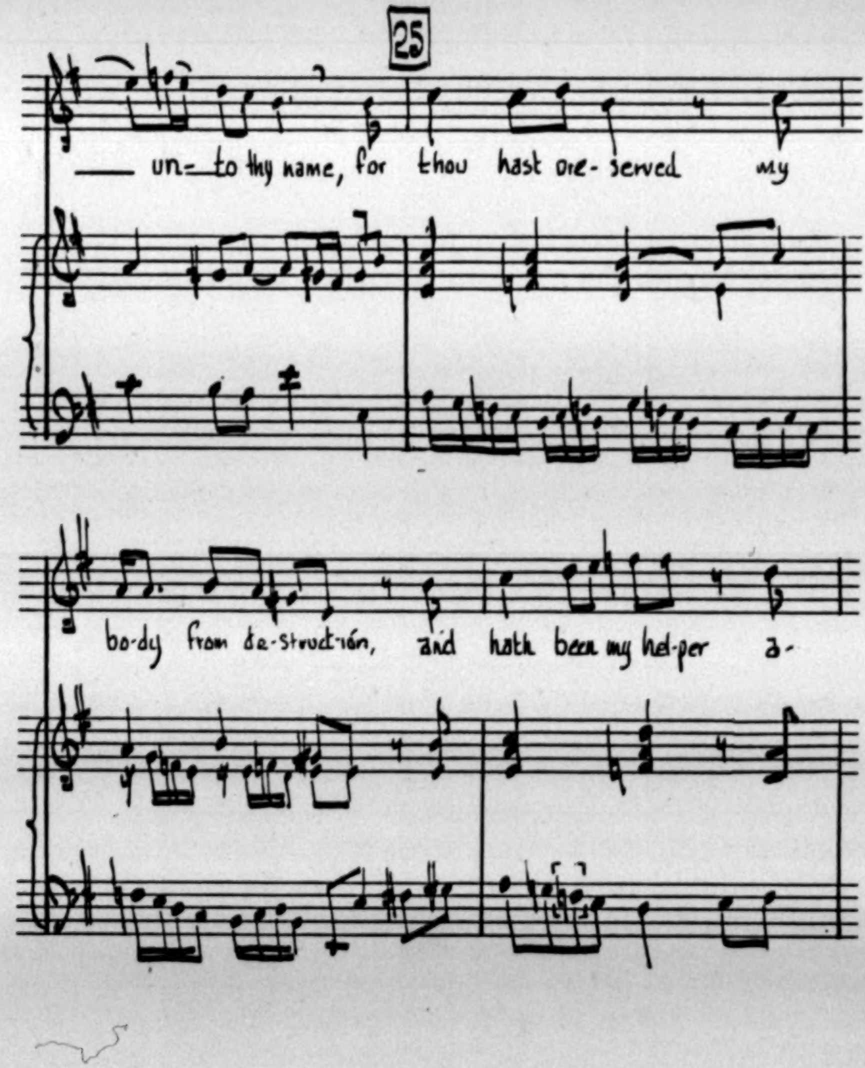

Lord — and King, and praise —
— thee, O — God my Sav — iour.

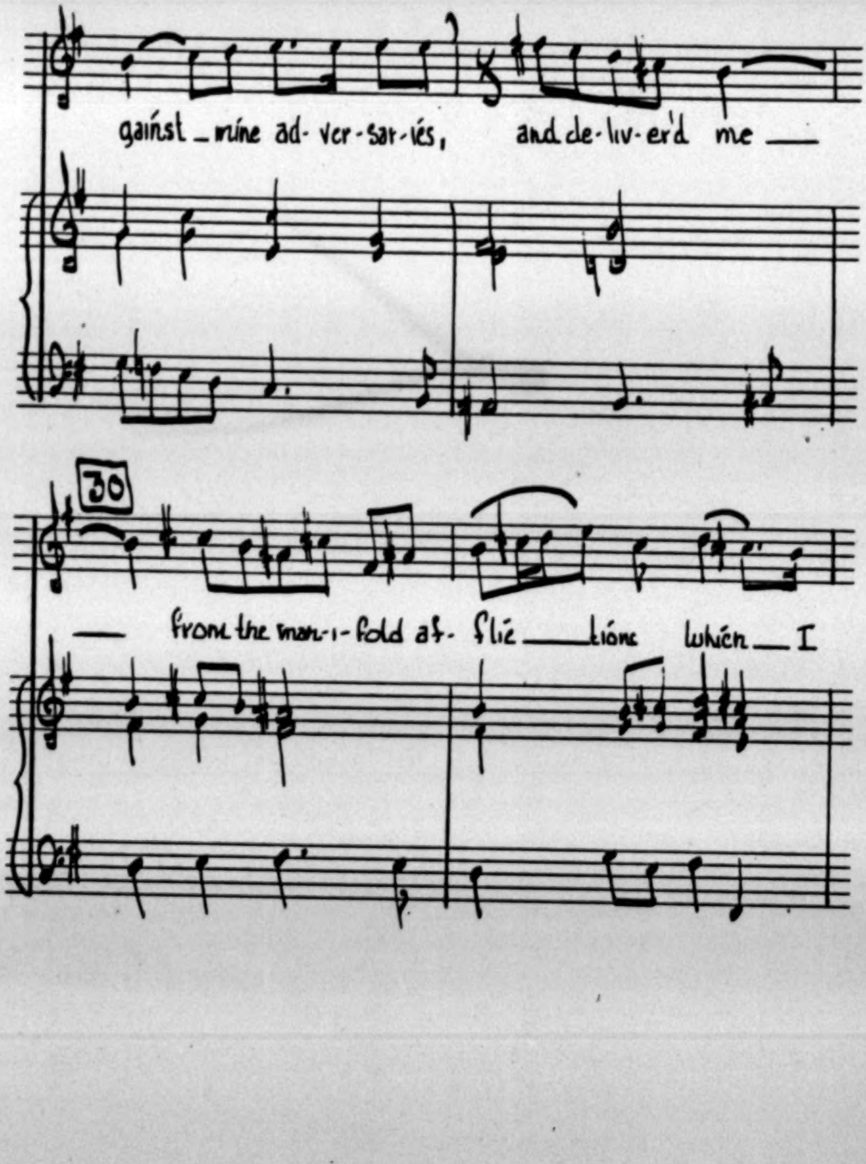

10
I will Thank Thee, O Lord — and King and praise —
— thee O God — my Sav-iour, I — will —

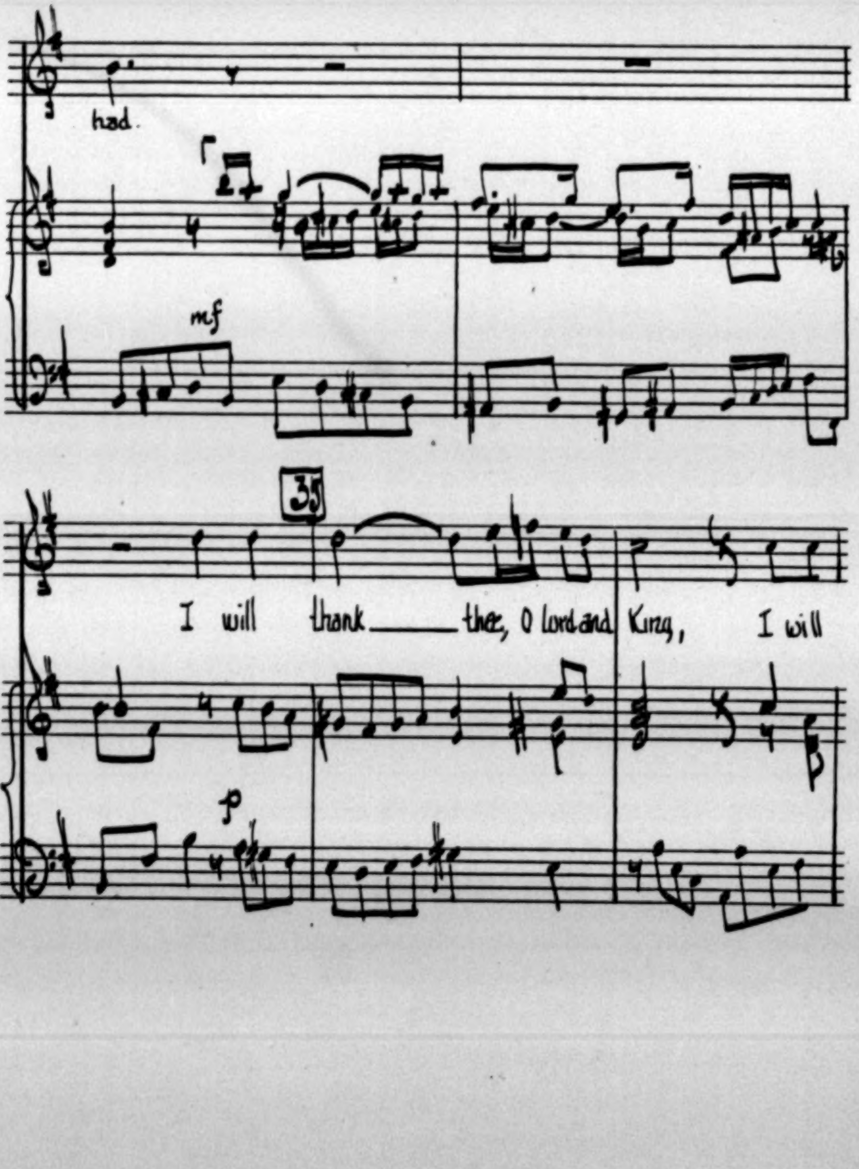

thank _ thee, O Lord and King, I _ will _ praise thee, O God my Sav-iour, I will
15
thank _ thee, O Lord _ my _ King, ___ I will

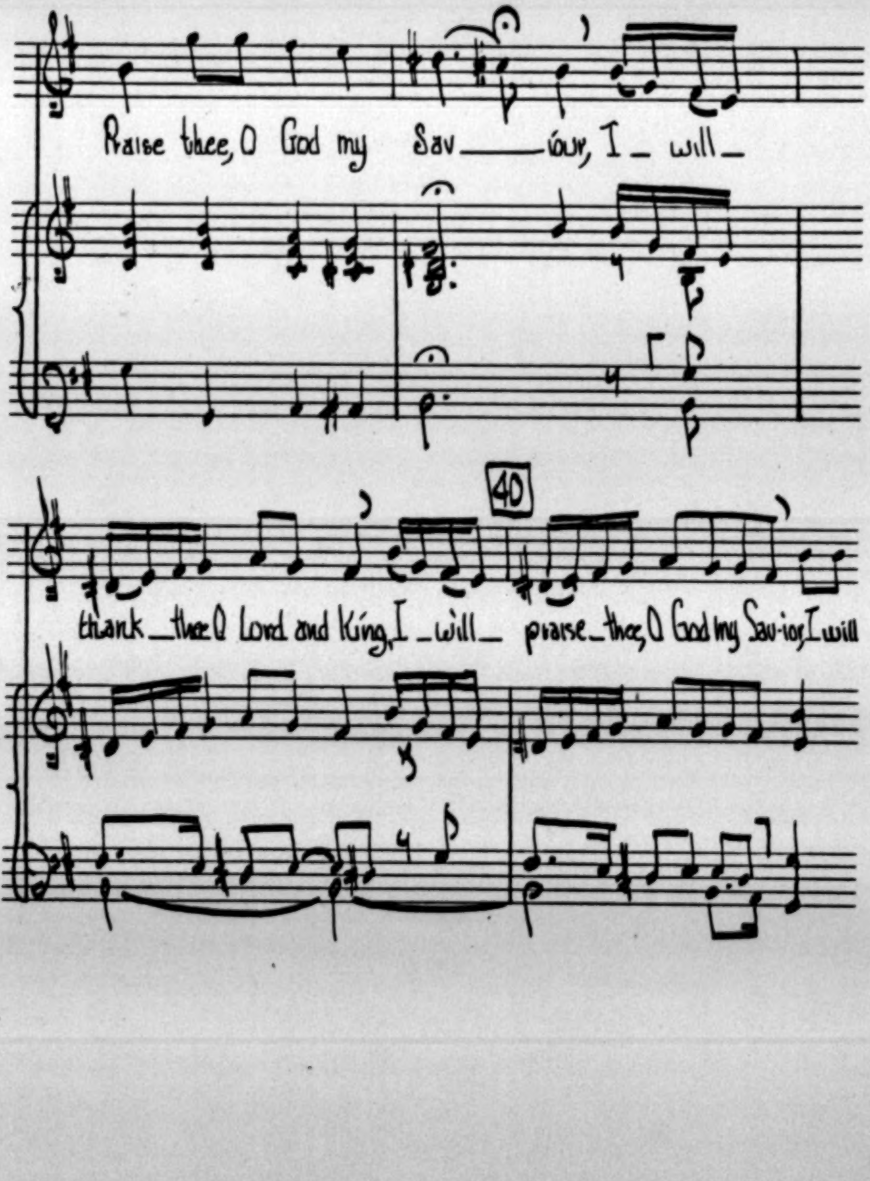

Praise thee, O God my Sav-iour I will praise ——
—— thee, O God my Sav-iour.
[a tempo]
mf

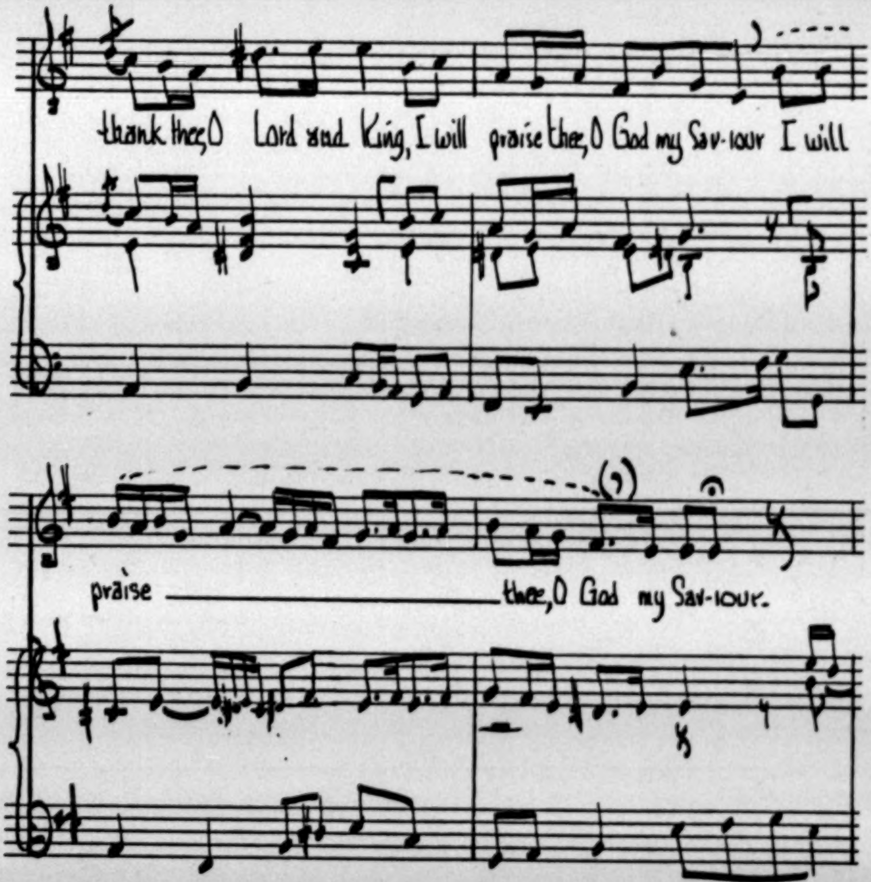

20
[♩= 69 Larghetto]
I do give praise ___
p
___ un_to thy name,
I do give praise ___

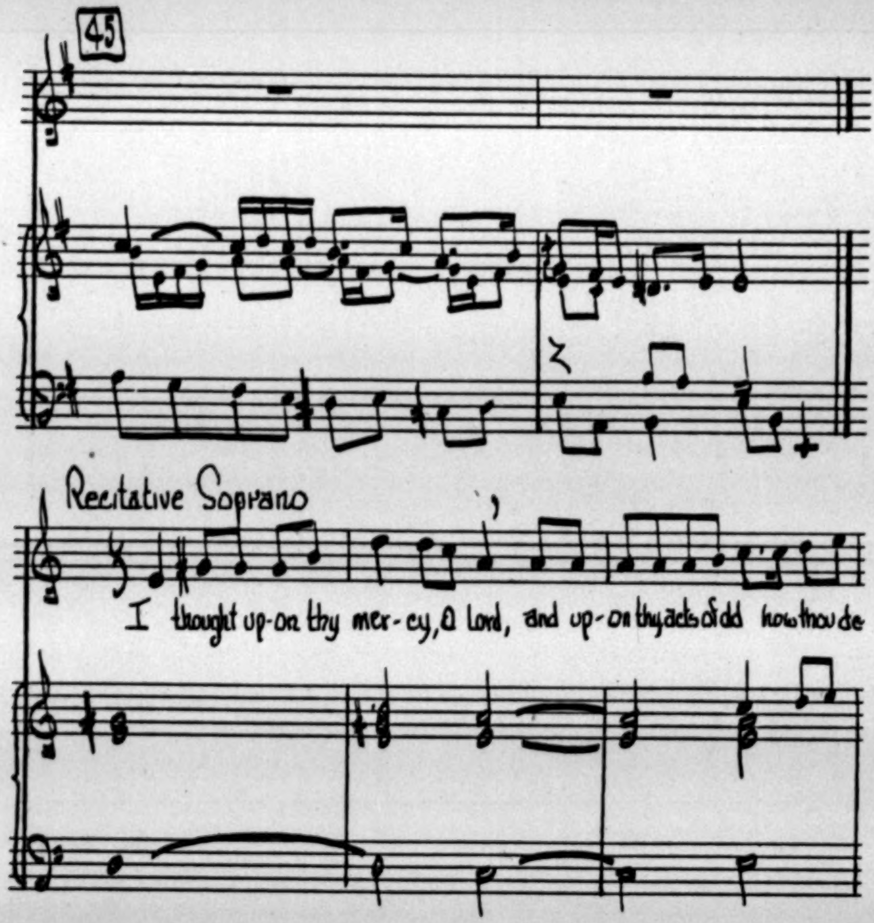

25
— un– to thy name, for thou hast pre- served my
bo-dy from de-struct-ion, and hath been my hel-per a-

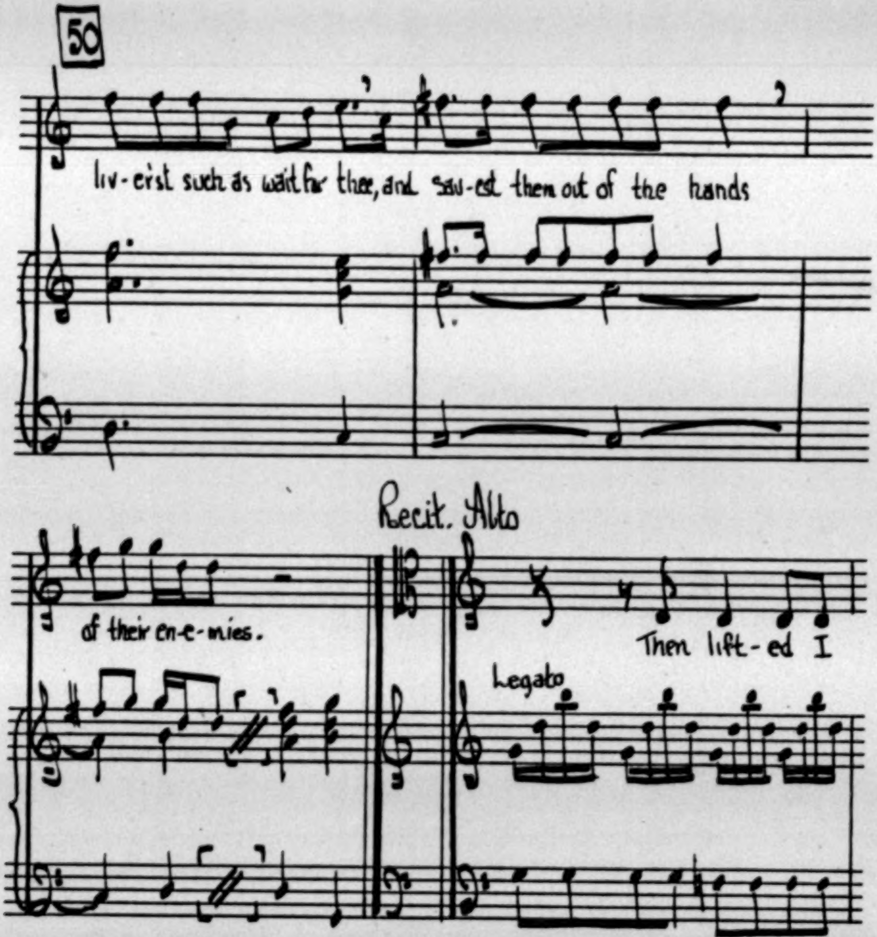

gainst _ mine ad-ver-sar-ies, and de-liv-er'd me __
30
__ from the man-i-fold af-flic __ tions which __ I

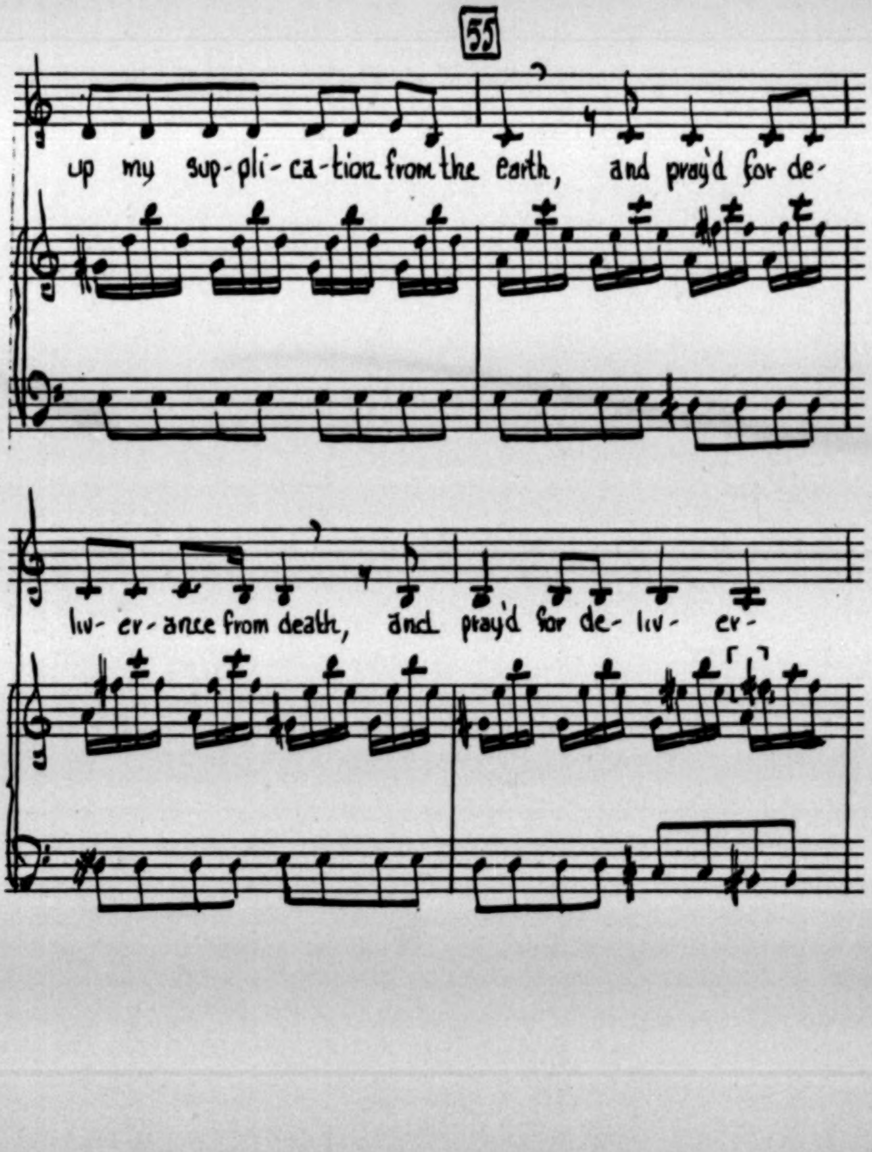

had.
mf
35
I will thank —— thee, O Lord and King, I will
p

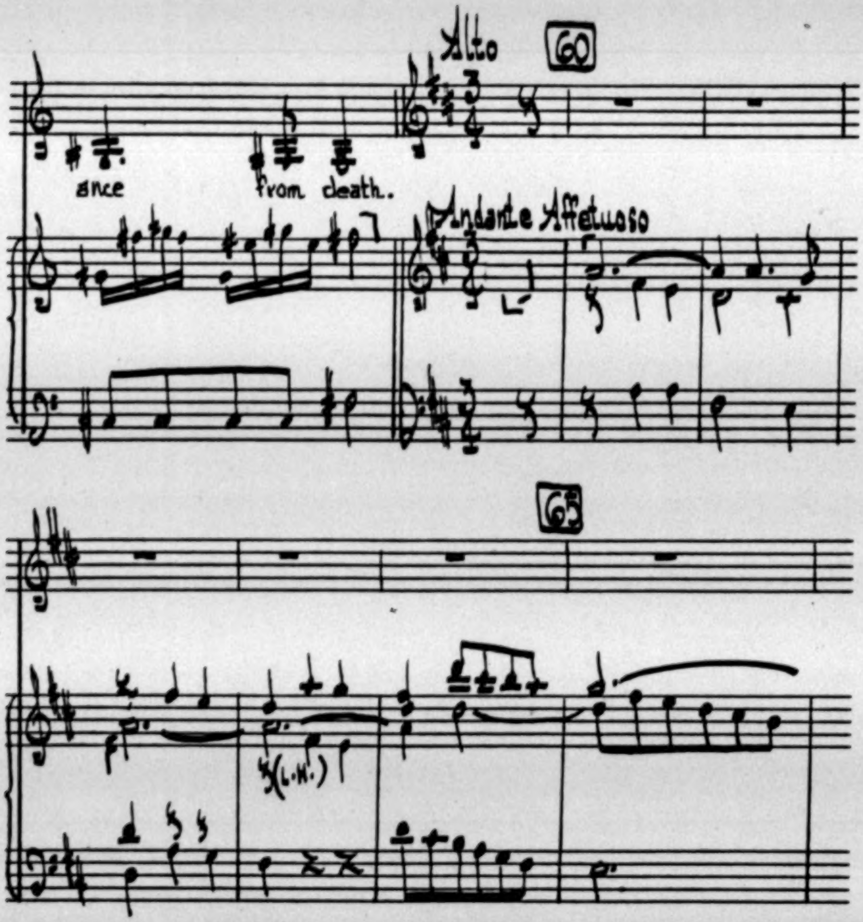

Praise thee, O God my Sav___iour, I _ will_
40
thank_ thee O Lord and King, I _ will_ praise_ thee, O God my Sav-ior, I will

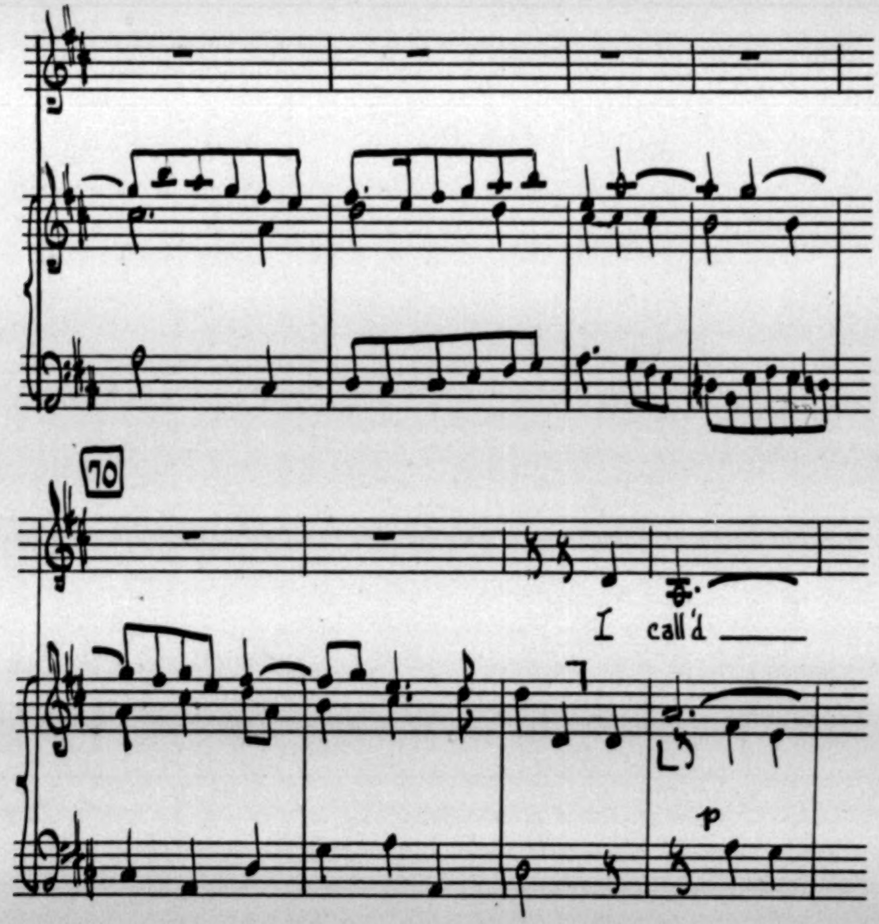

thank thee, O Lord and King, I will praise thee, O God my Sav-iour I will
praise ——— thee, O God my Sav-iour.

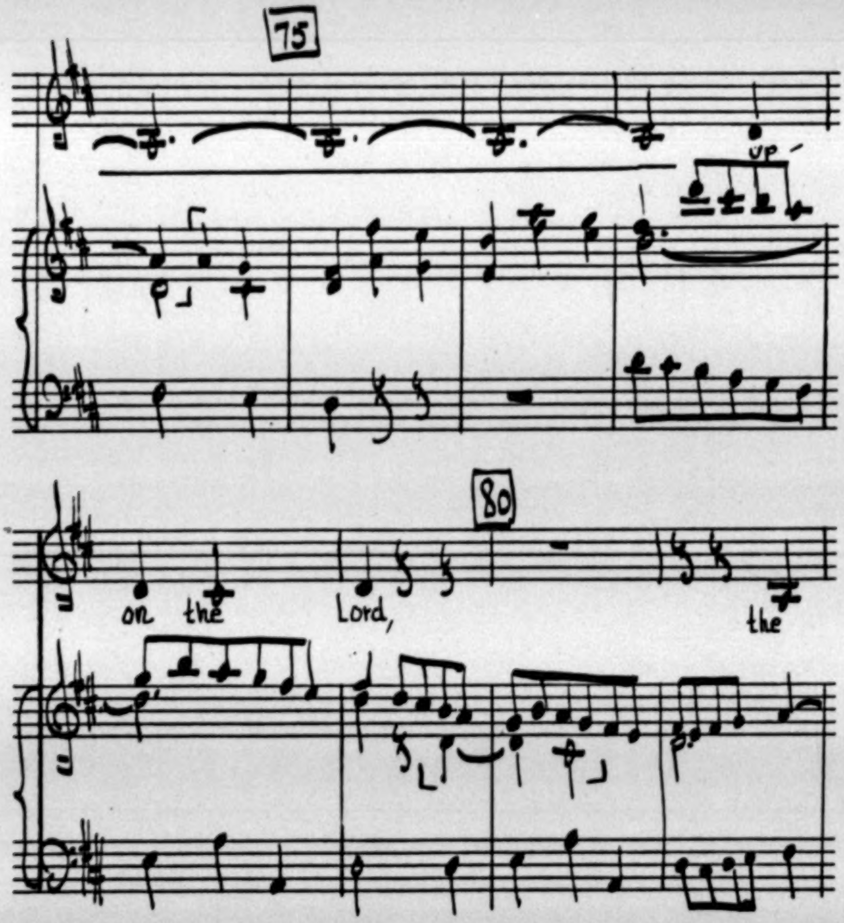

45
Recitative Soprano
I thought up-on thy mer-cy, O Lord, and up-on thy acts of old how thou de

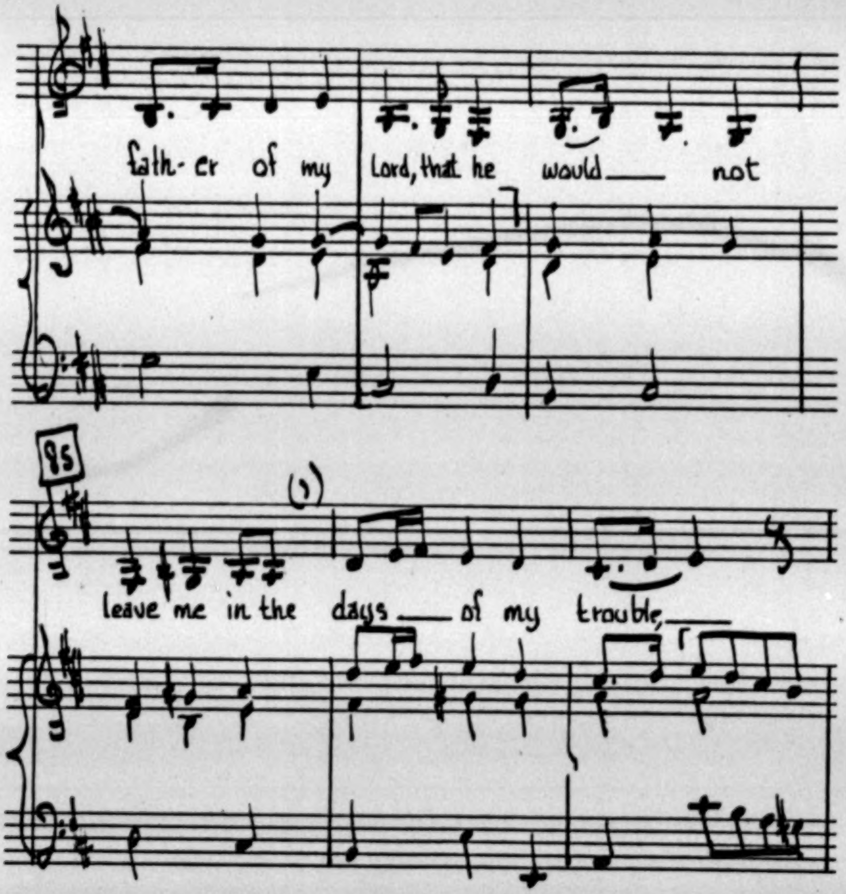

50
liv-erst such as wait for thee, and sav-est them out of the hands
of their en-e-mies.
Recit. Alto
Then lift-ed I
Legato

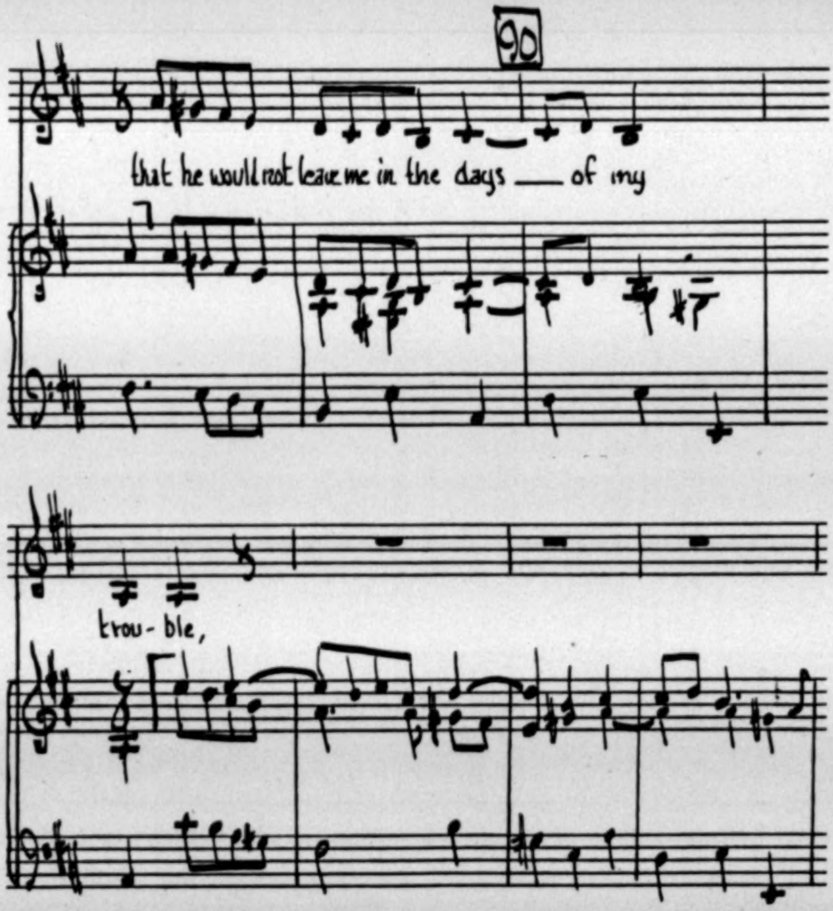

55
up my sup-pli-ca-tion from the earth, and pray'd for de-
liv-er-ance from death, and pray'd for de-liv-er-

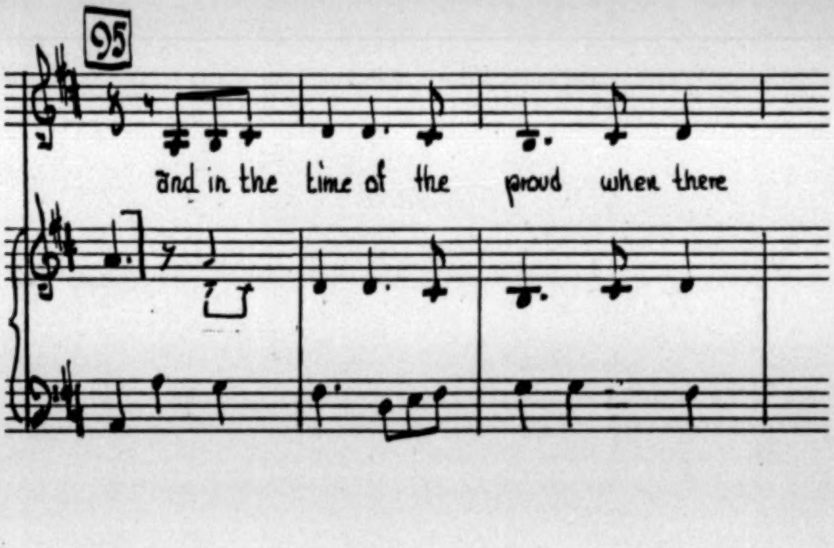

Alto
60
ance
from death.
Andante Affetuoso
65
(L.H.)

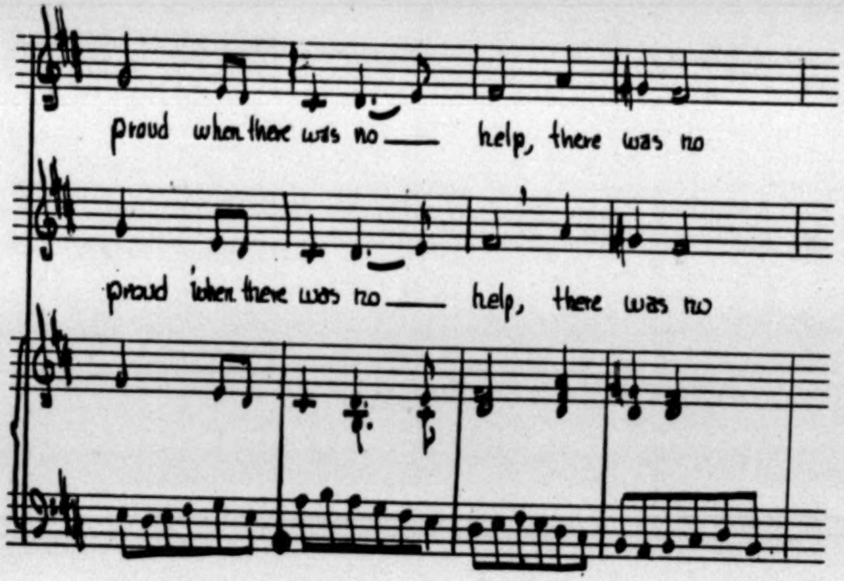

70
I call'd ___
p

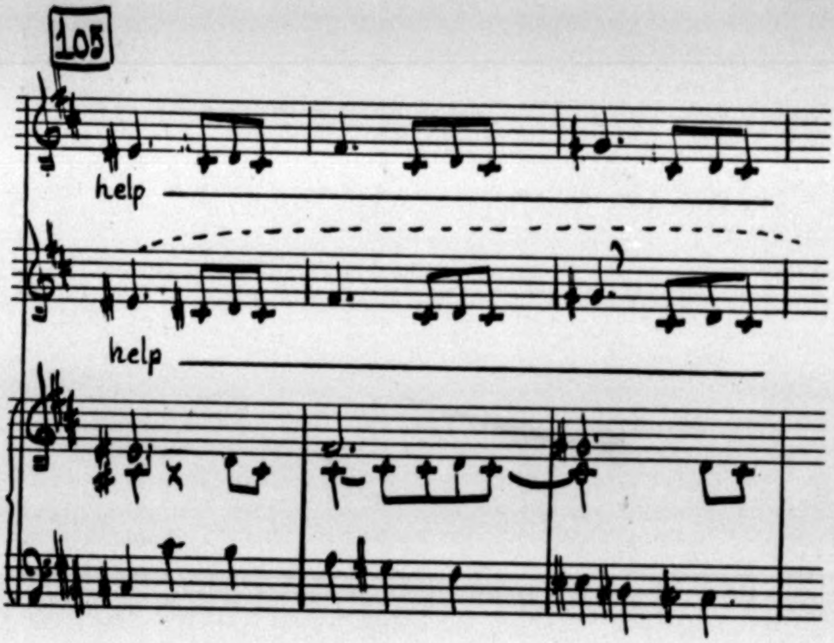

75
up
80
on the Lord, the

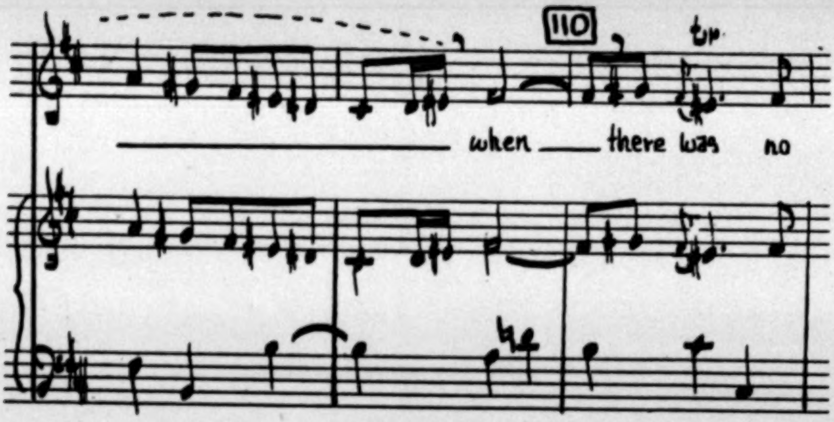

fath- er of my Lord, that he would not
85
(♪)
leave me in the days of my trouble,

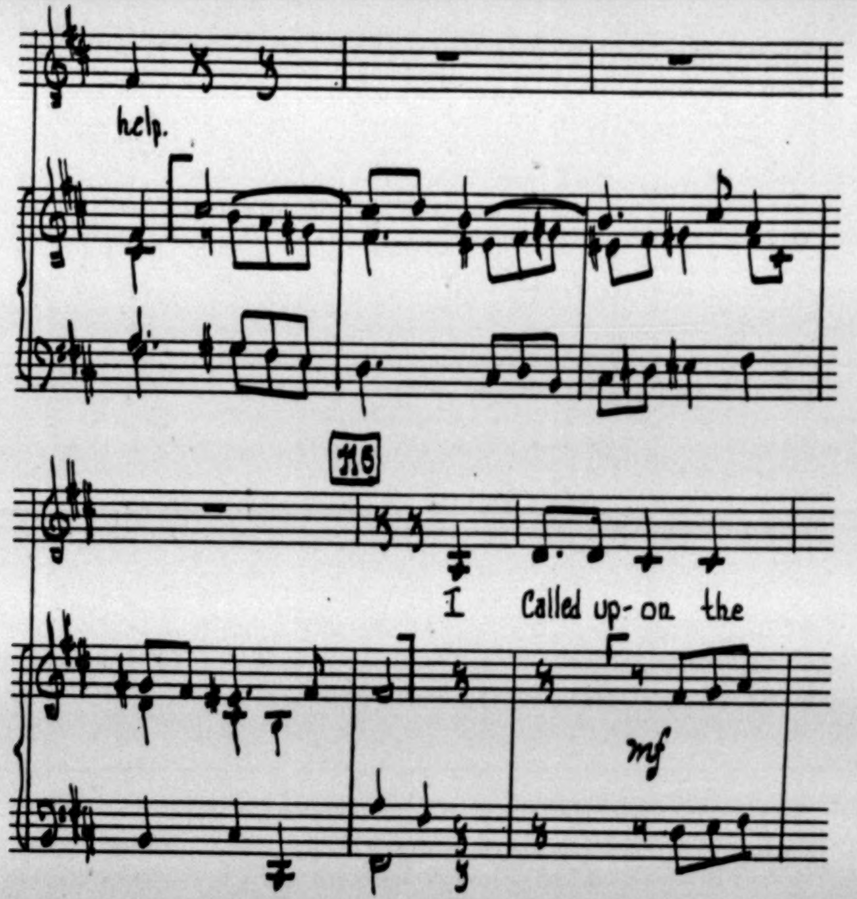

90
that he woulld not leave me in the days — of my
trou - ble,

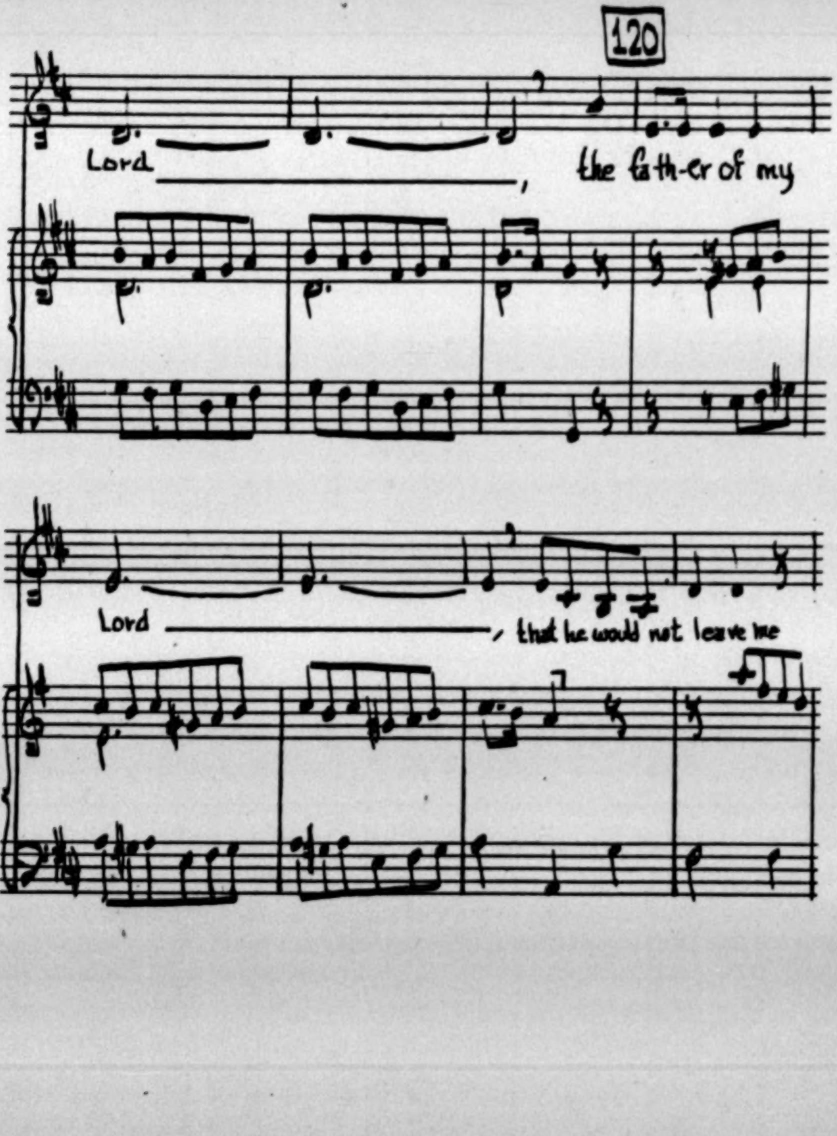

95
and in the time of the proud when there
100
was no help, and in the time of the

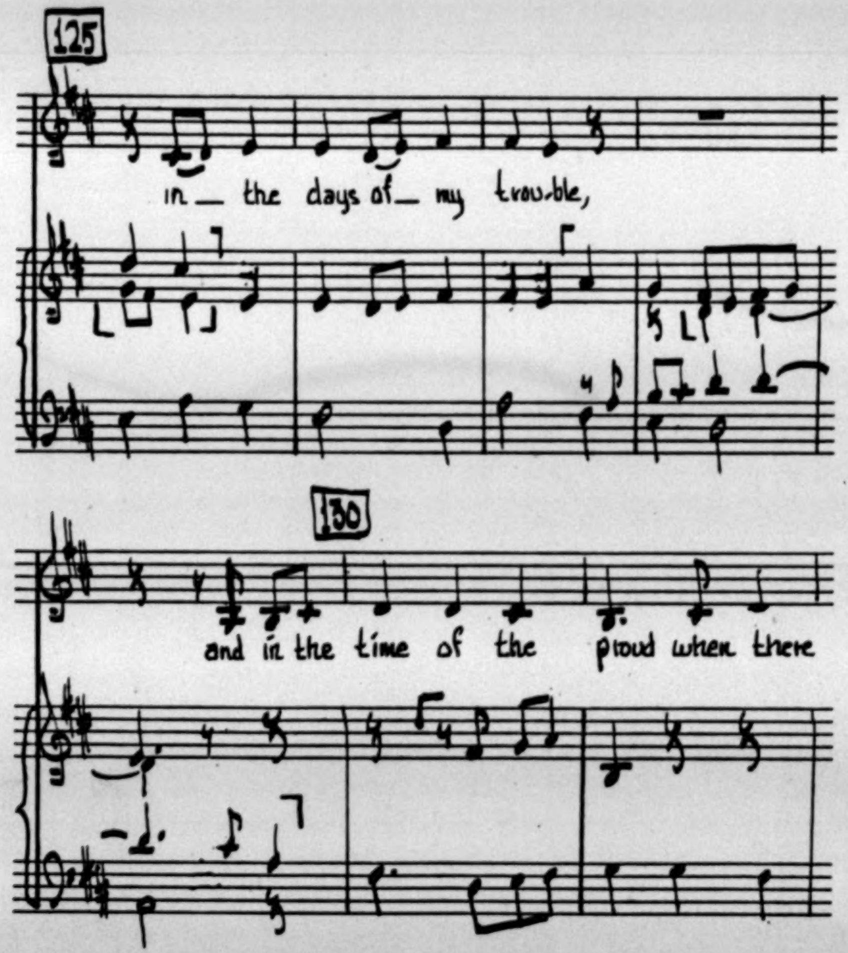

proud when there was no — help, there was no
proud when there was no — help, there was no

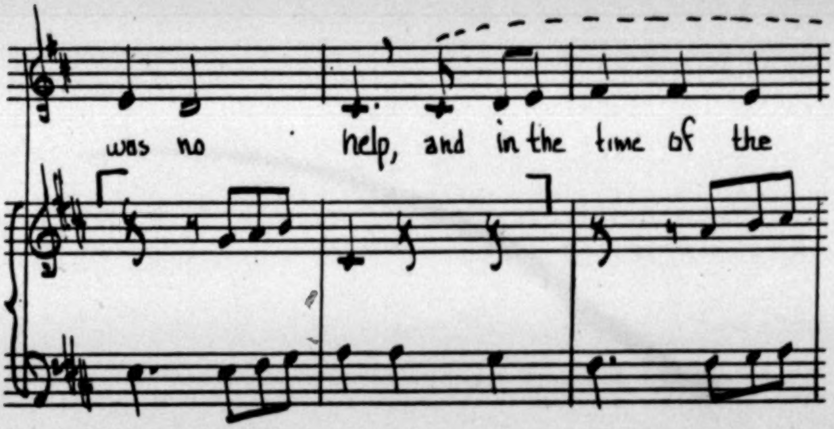

105
help
help

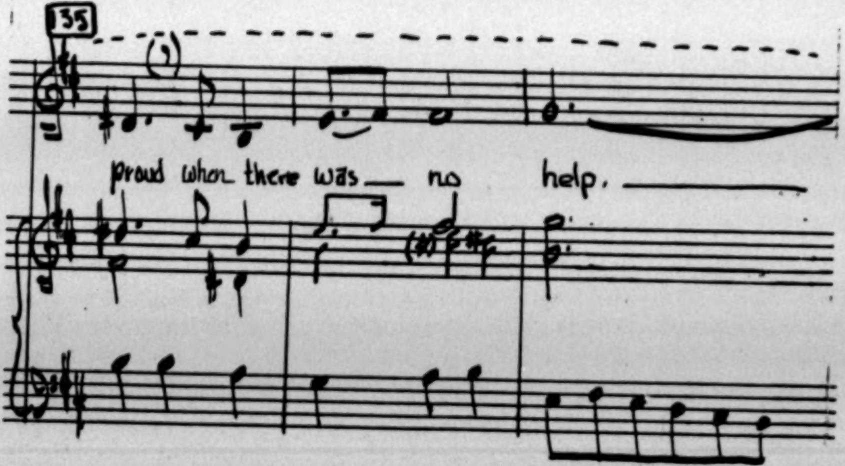

110
tr
when
there was
no

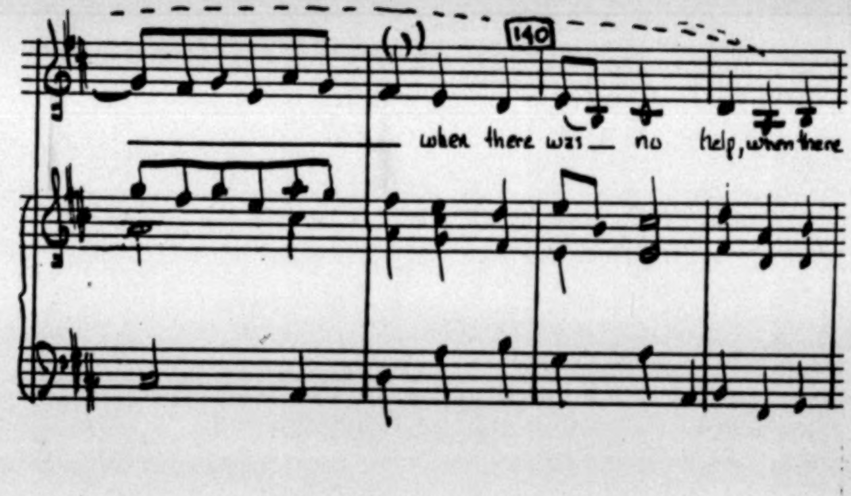

help.
116
I Called up-on the
mf

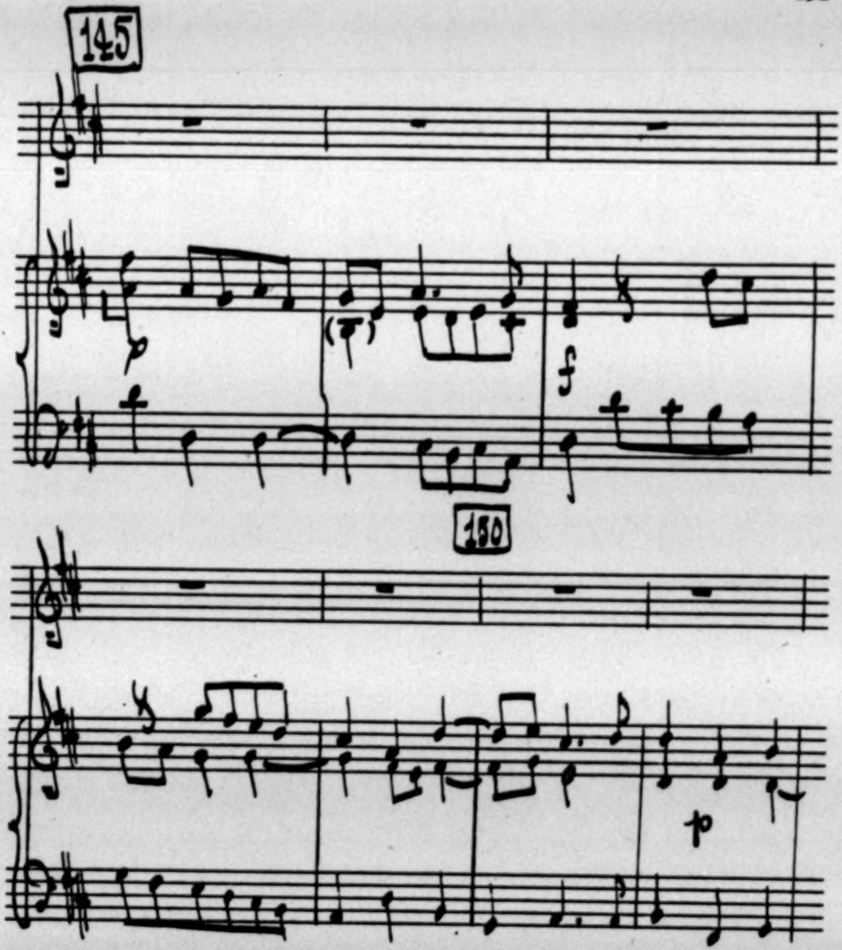

120
Lord, the fath-er of my
Lord, that he would not leave me


125
in — the days of — my trou-ble,
130
and in the time of the proud when there

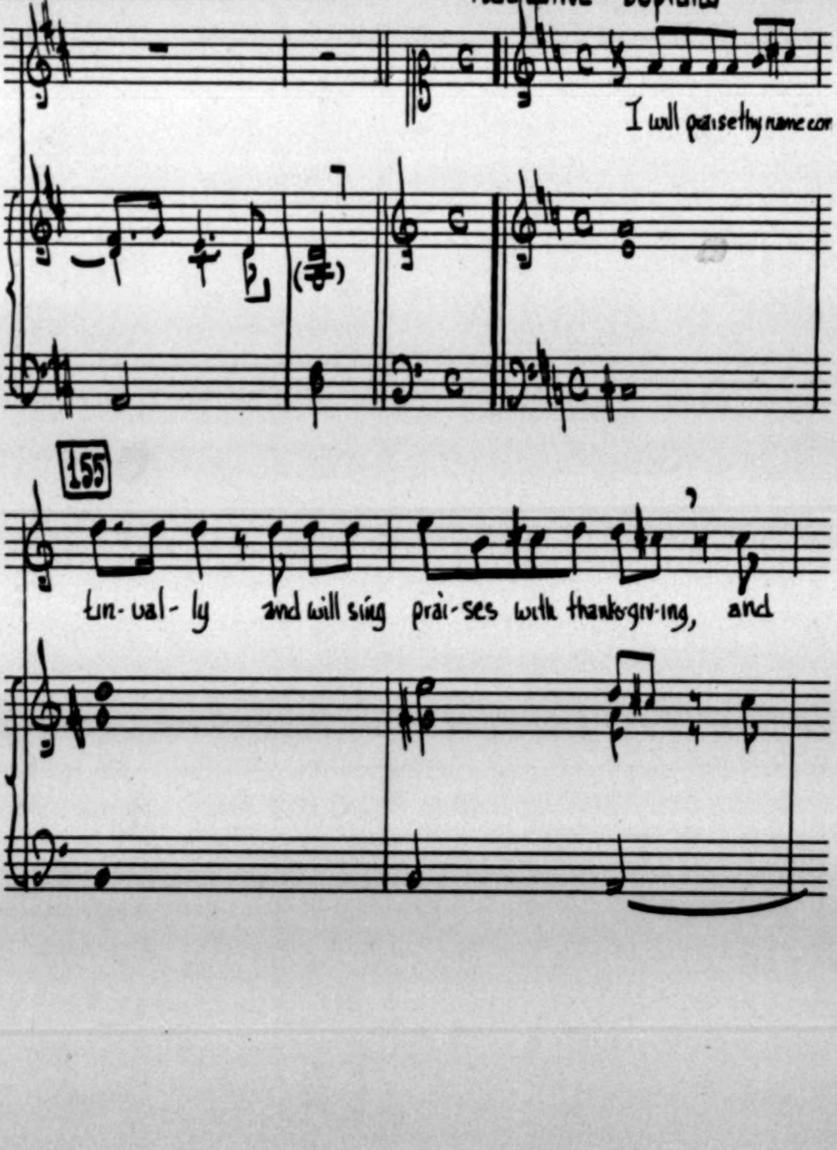

was no help, and in the time of the


135
proud when there was — no help. ——

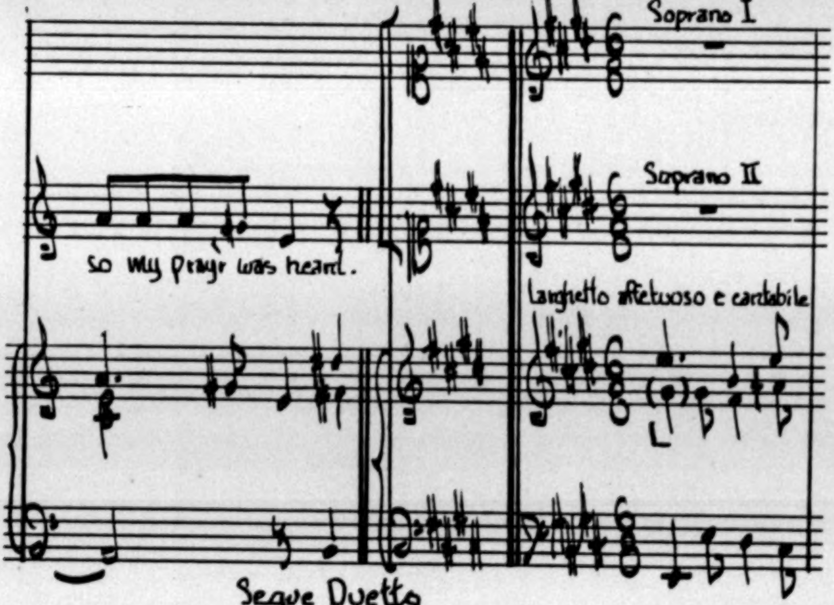

140
when there was — no help, when there
was — no help.
più f

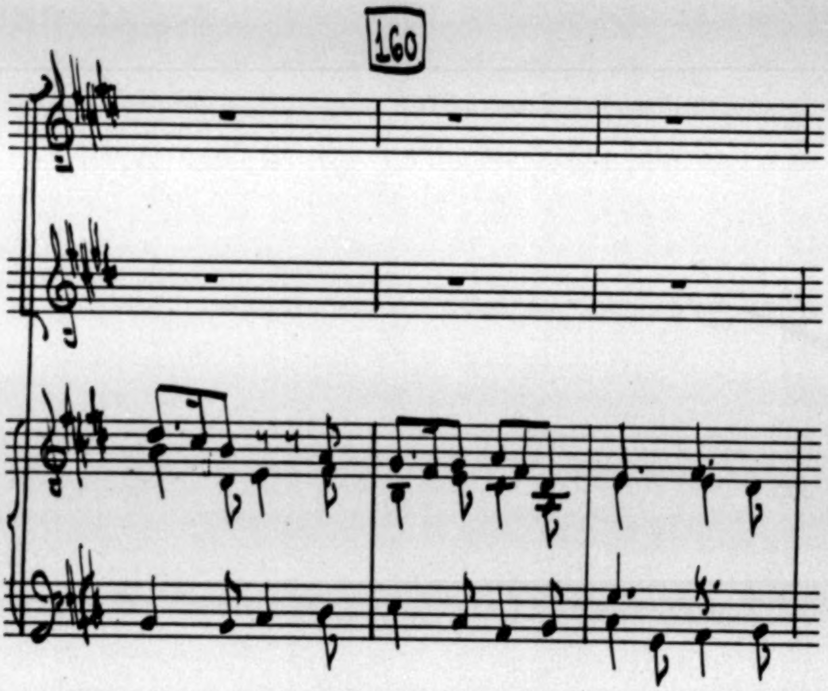

145
(7)
f
150
p

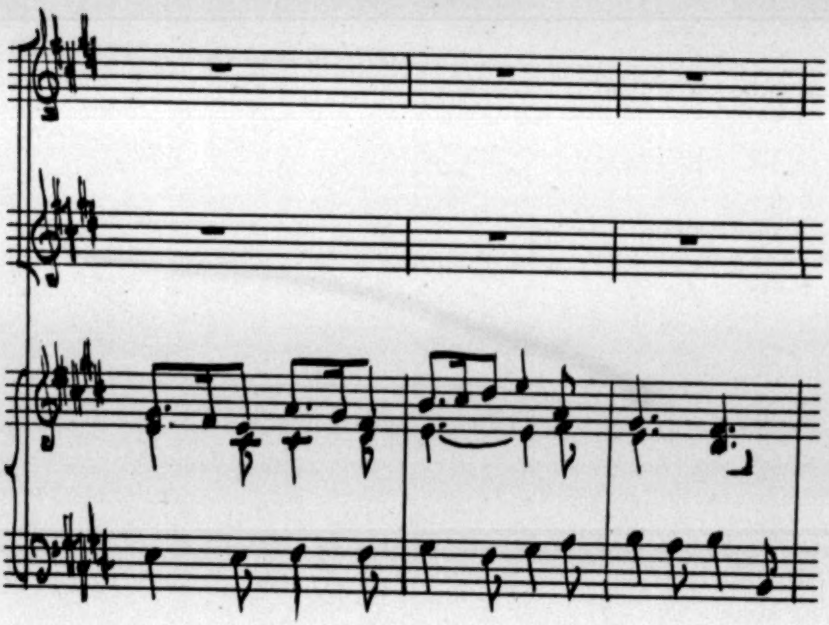
Recitative – Soprano

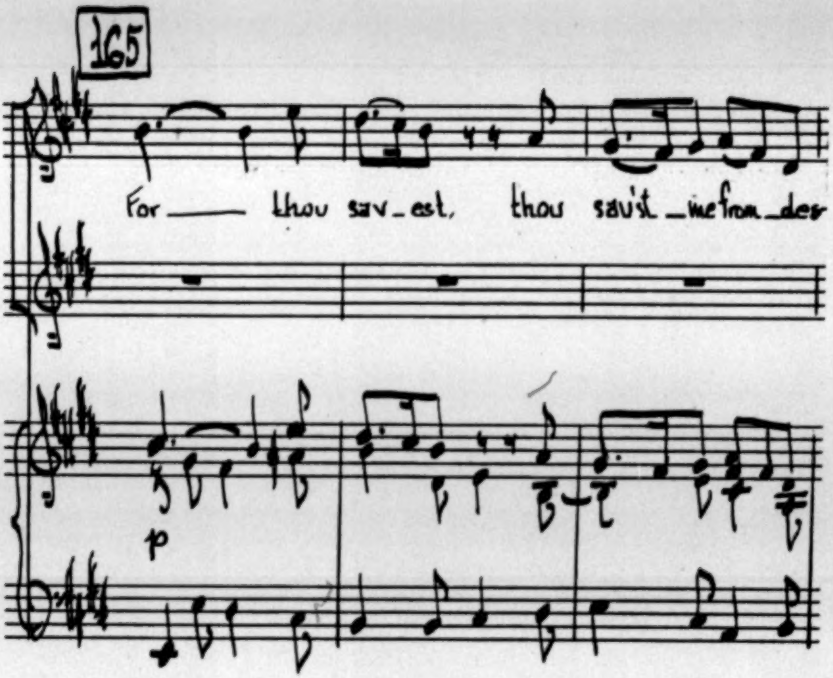

I will praise thy name con
155
tin-ual-ly and will sing prai-ses with thanksgiv-ing, and

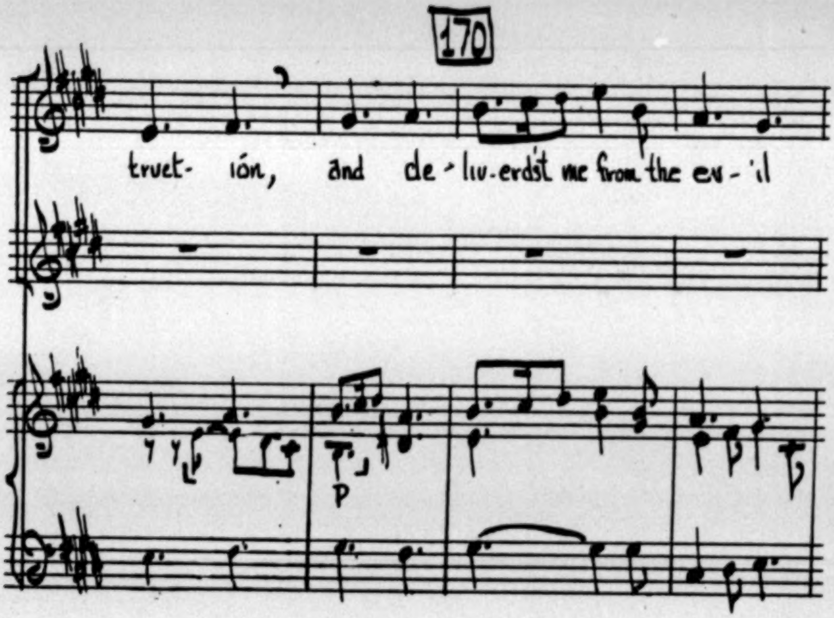
Duet - Larghetto affetuoso e cantabile

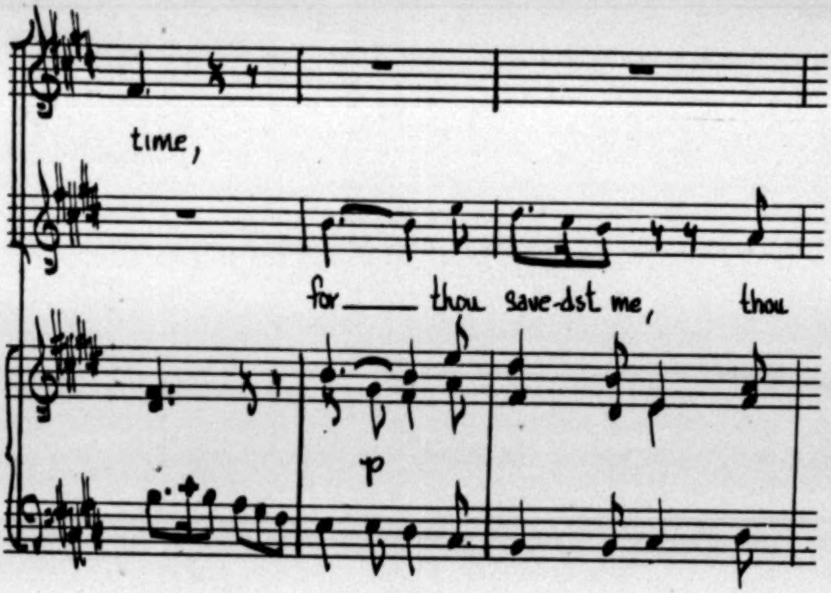

Soprano I
Soprano II
so my pray'r was heard.
Larghetto affetuoso e cantabile
Segue Duetto

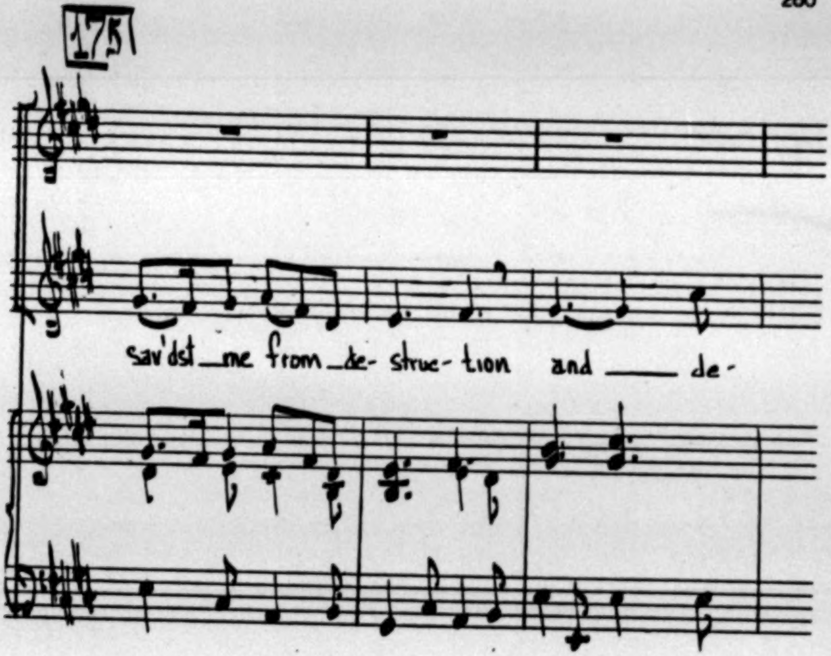

160

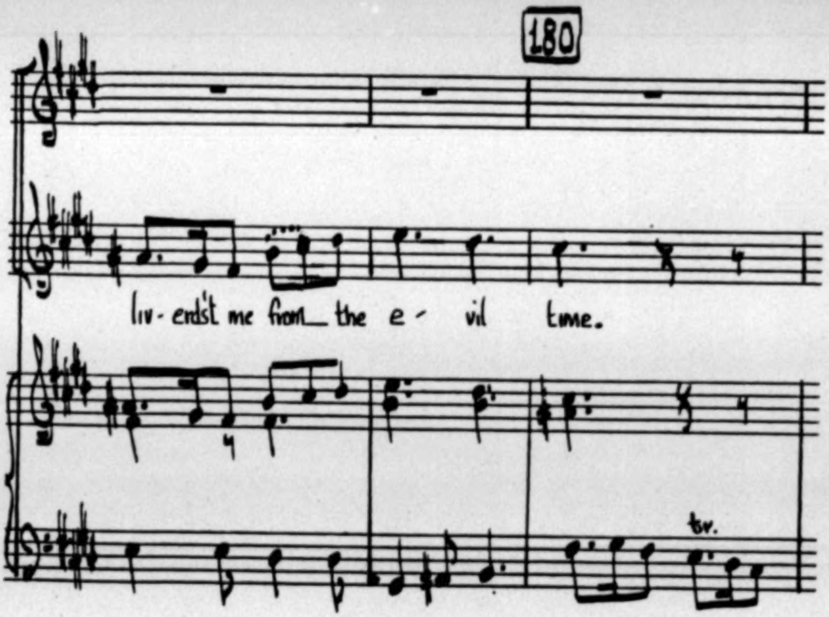


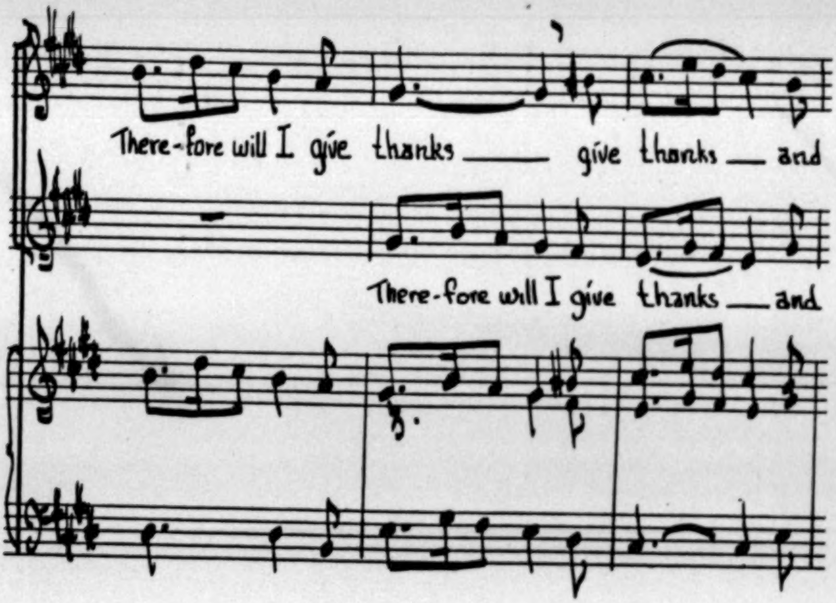

165
For thou sav_est, thou sav'st _ me from _ des
p

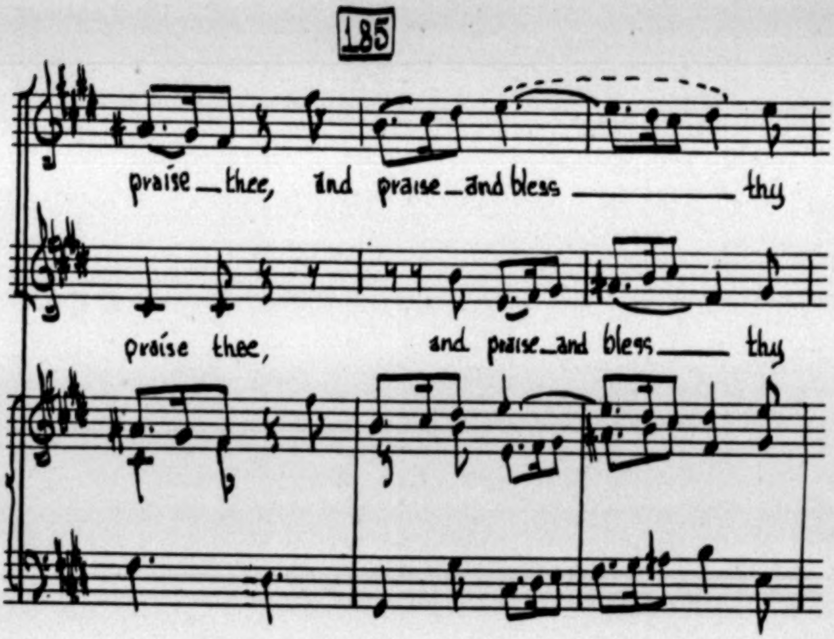

170
truct- ión, and de - liv-erdst me from the ev - 'il
p

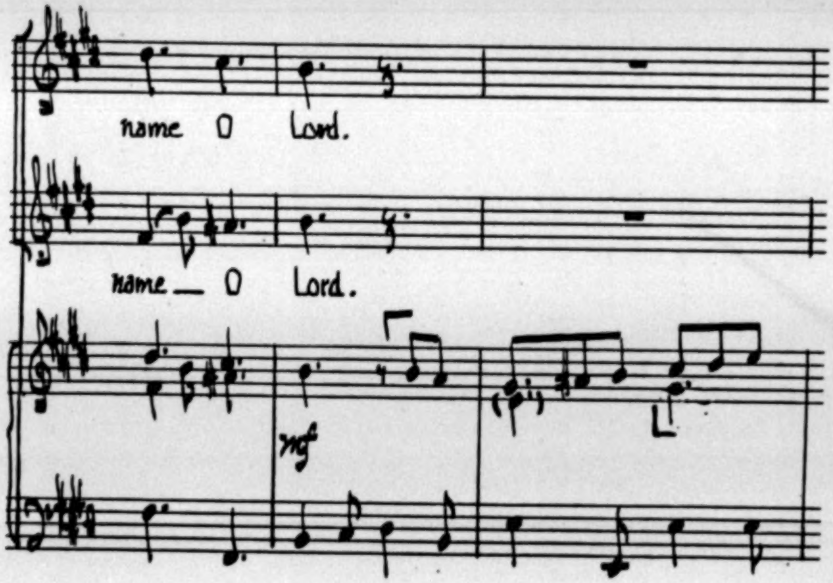

time,
for___ thou save-dst me, thou
p

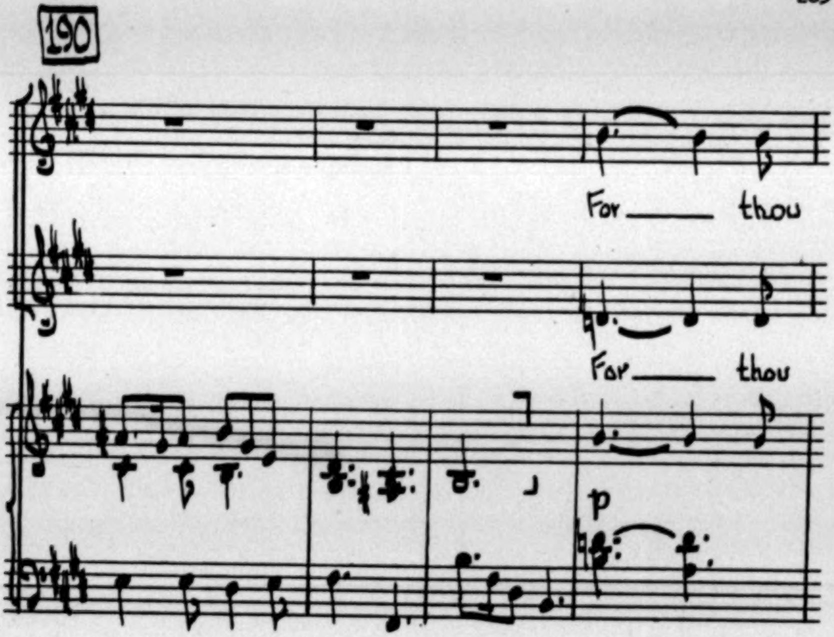

175
sav'dst me from de-struc-tion and de-

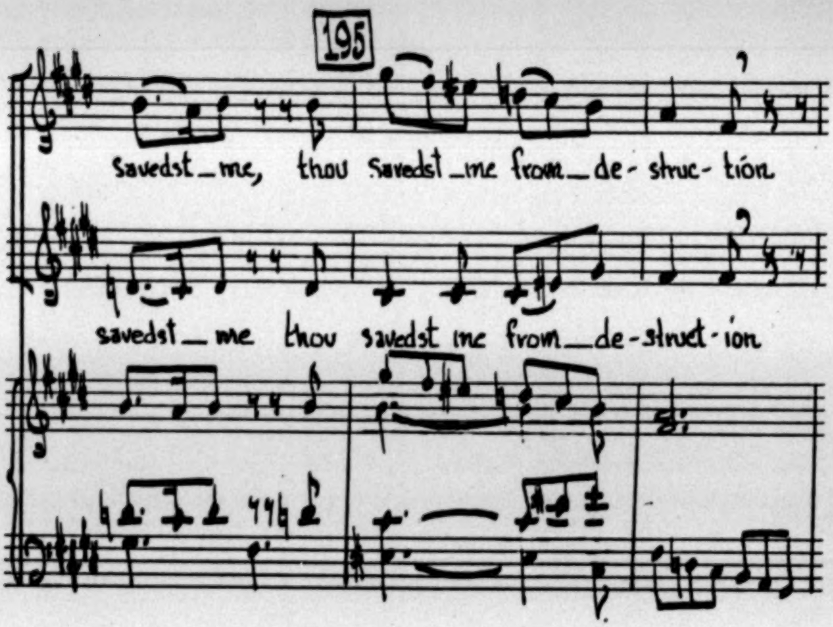

180
liv - erdst me from the e - vil time.
tr.

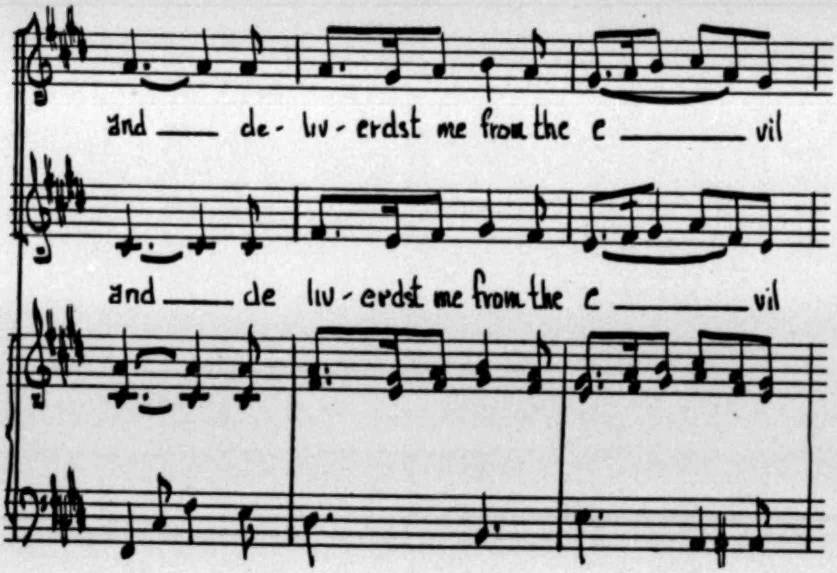

There-fore will I give thanks ___ give thanks ___ and
There-fore will I give thanks ___ and

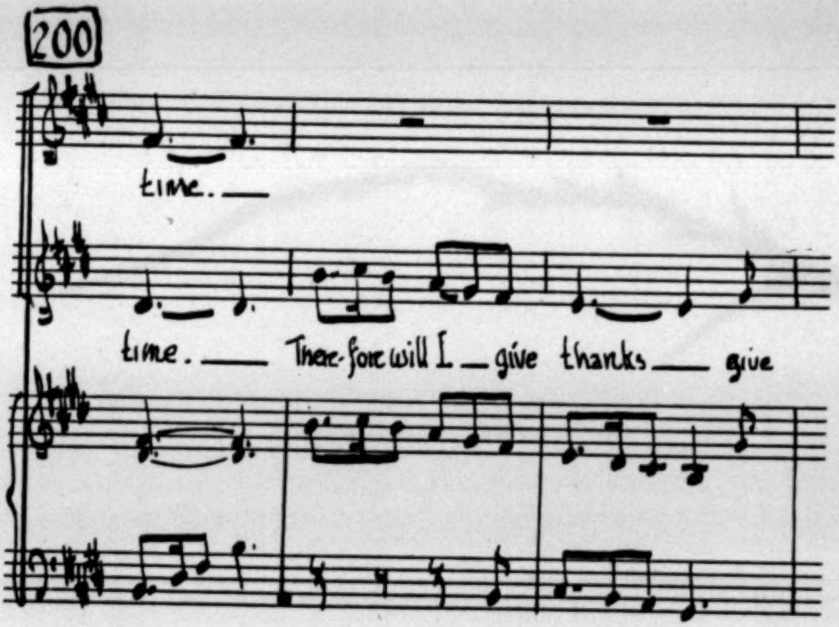

185
praise — thee, and praise — and bless ——— thy
praise thee, and praise — and bless ——— thy

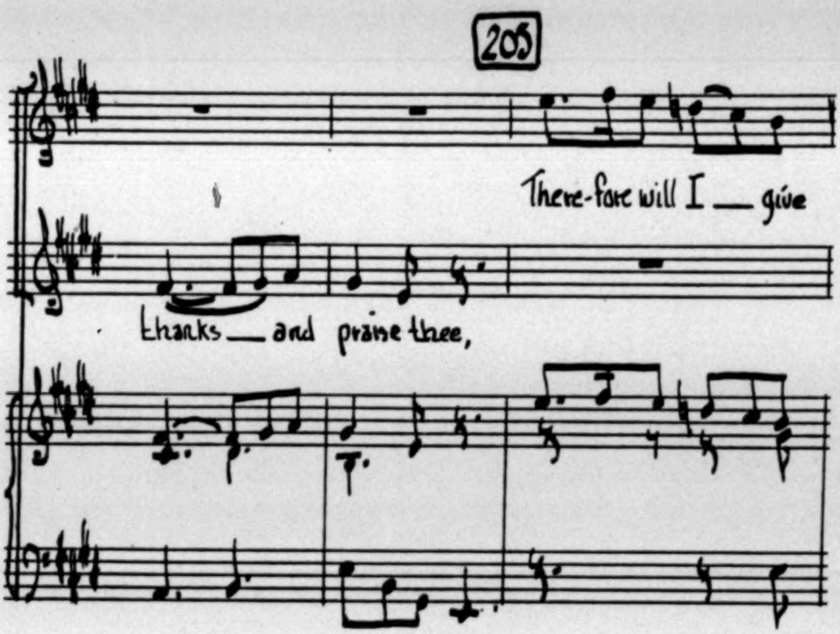

name O Lord.
name — O Lord.
mf

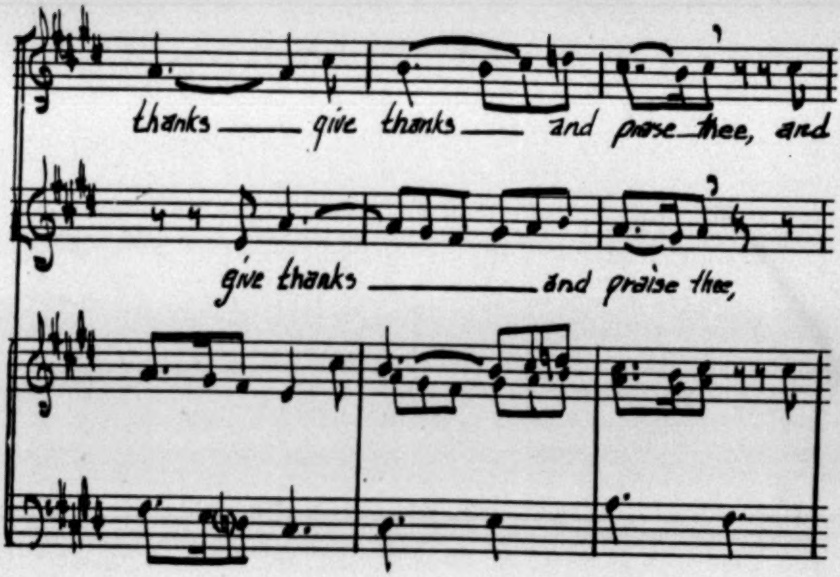

190
For ___ thou
For ___ thou
p

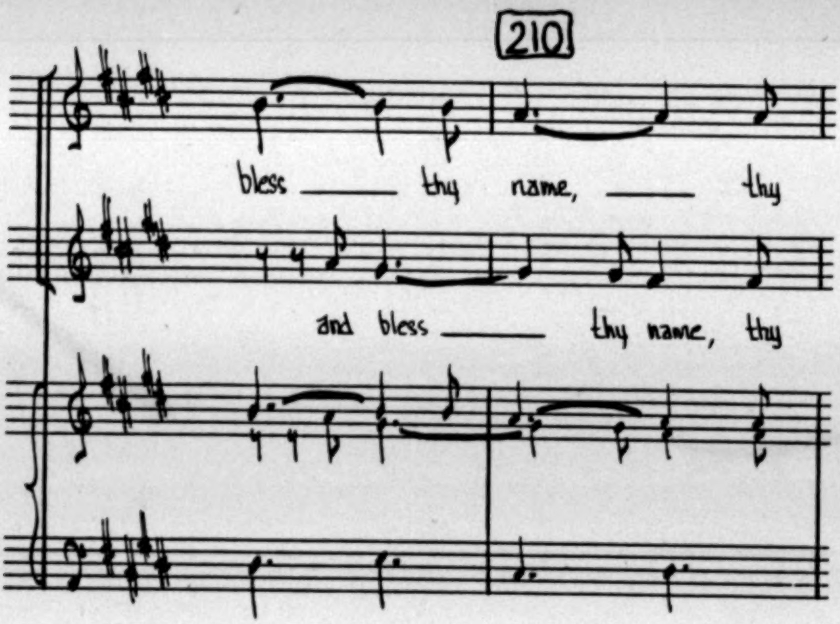

195
savedst _ me, thou savedst _ me from _ de - struc - tion
savedst _ me thou savedst me from _ de - struct - ion

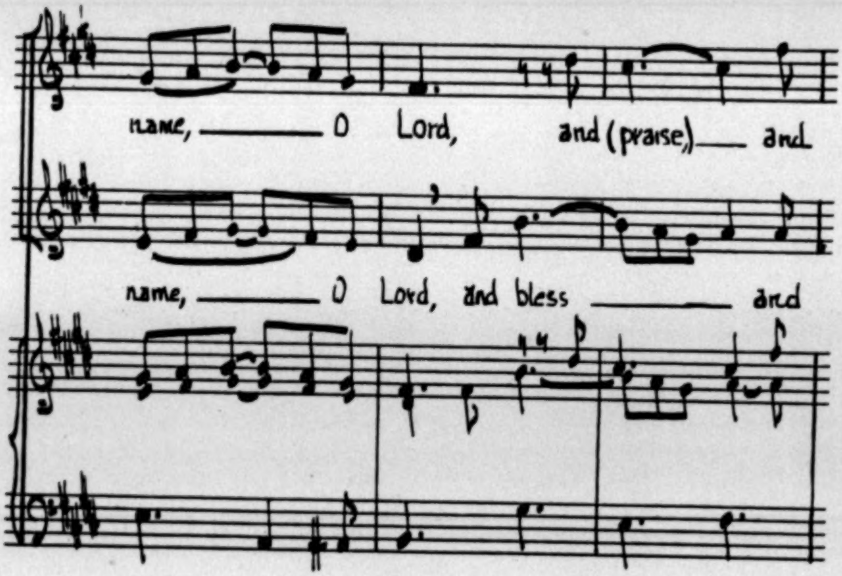

and ___ de- liv - erdst me from the e ______ vil
and ___ de liv - erdst me from the e ______ vil

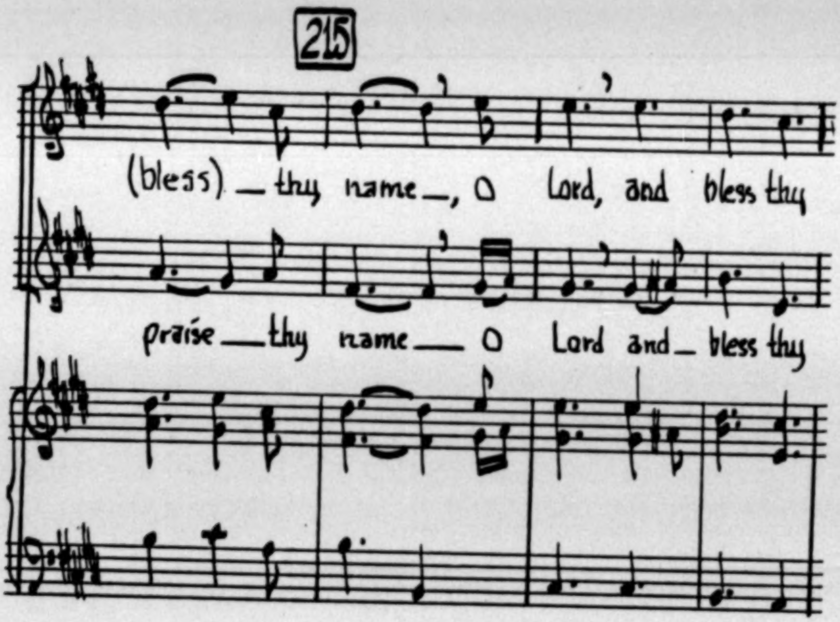

200
time. ___
time. ___ There-fore will I ___ give thanks ___ give

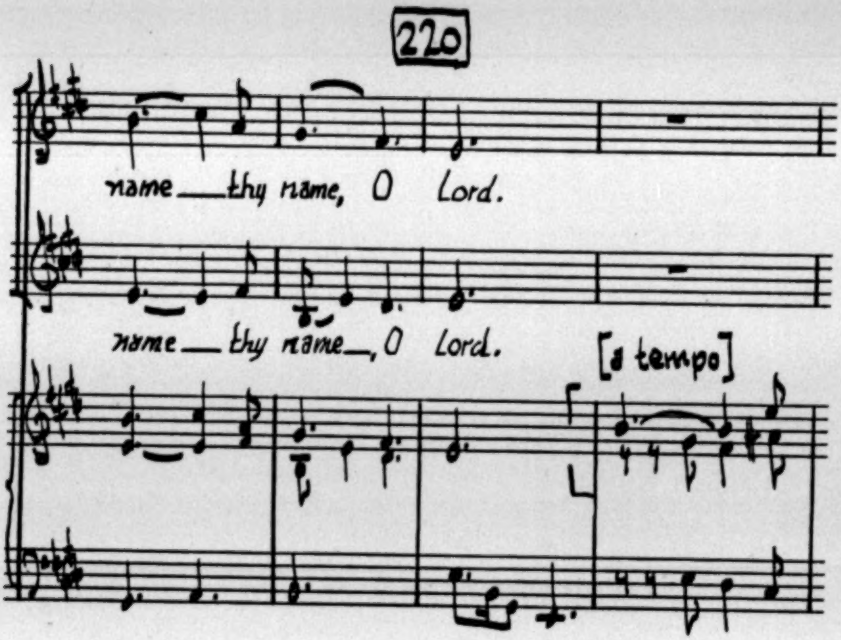

205
There-fore will I — give
thanks — and praise thee,

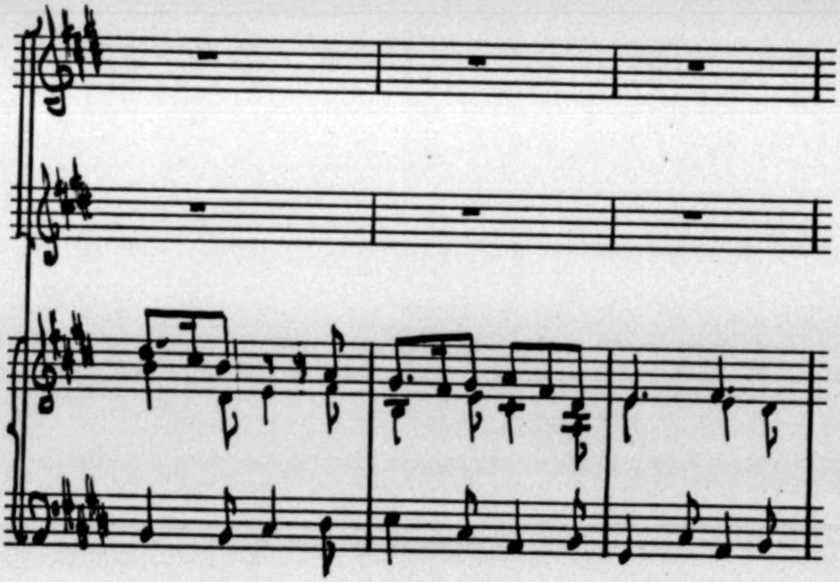

thanks — give thanks — and praise thee, and
give thanks — and praise thee,

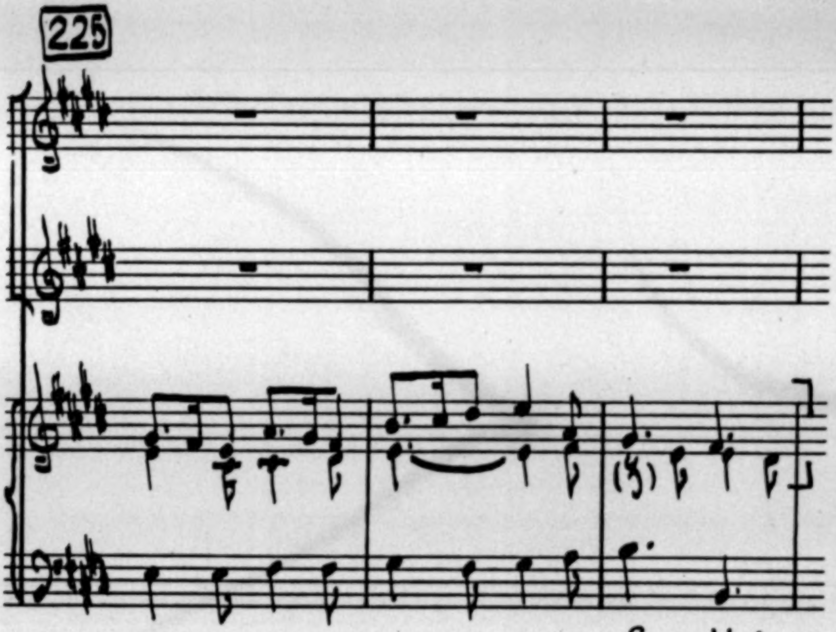

210
bless ___ thy name, ___ thy
and bless ___ thy name, thy


name, ——— O Lord, and (praise) —— and
name, ——— O Lord, and bless ——— and

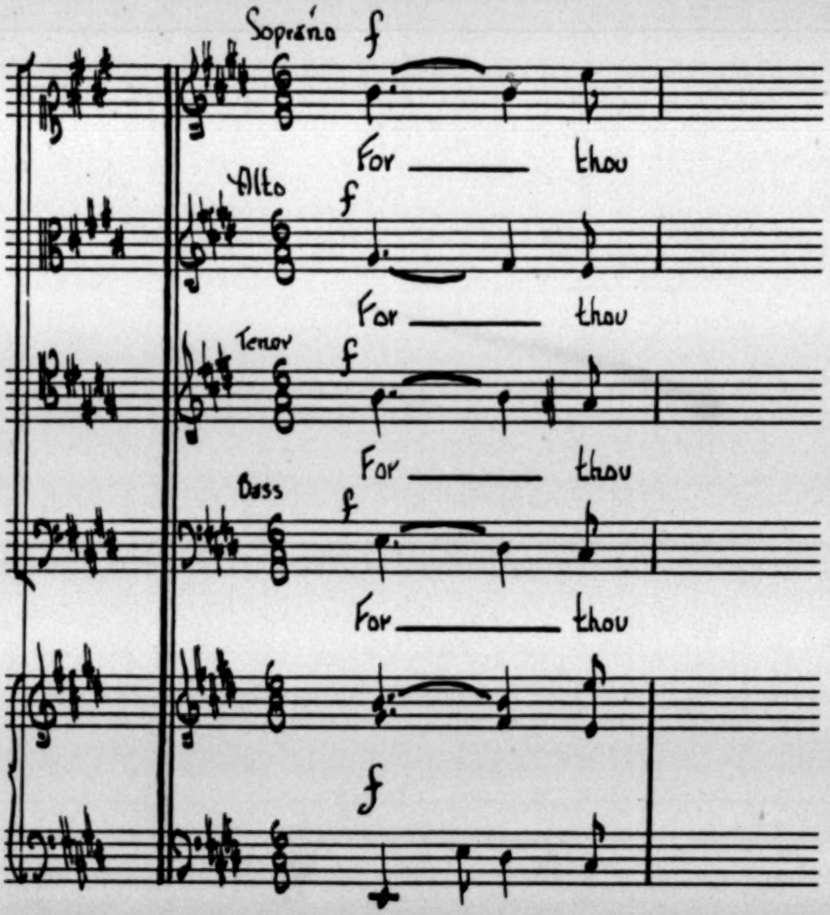

215
(bless) — thy name —, O Lord, and bless thy
praise — thy name — O Lord and — bless thy

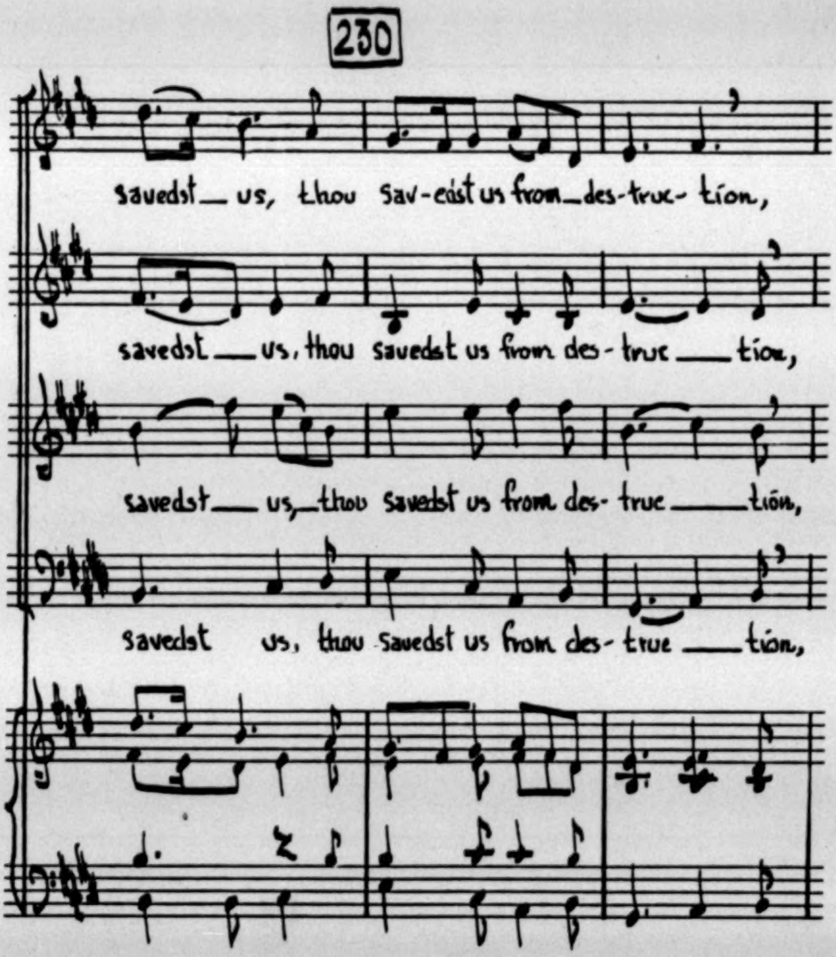

220
name — thy name, O Lord.
name — thy name —, O Lord.
[a tempo]

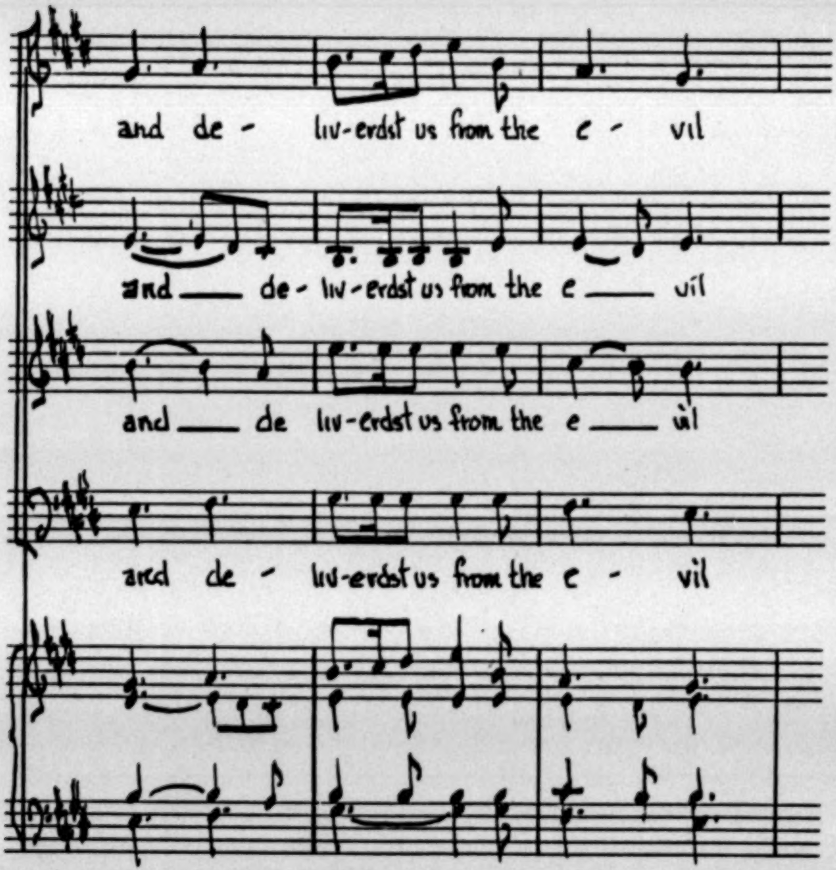


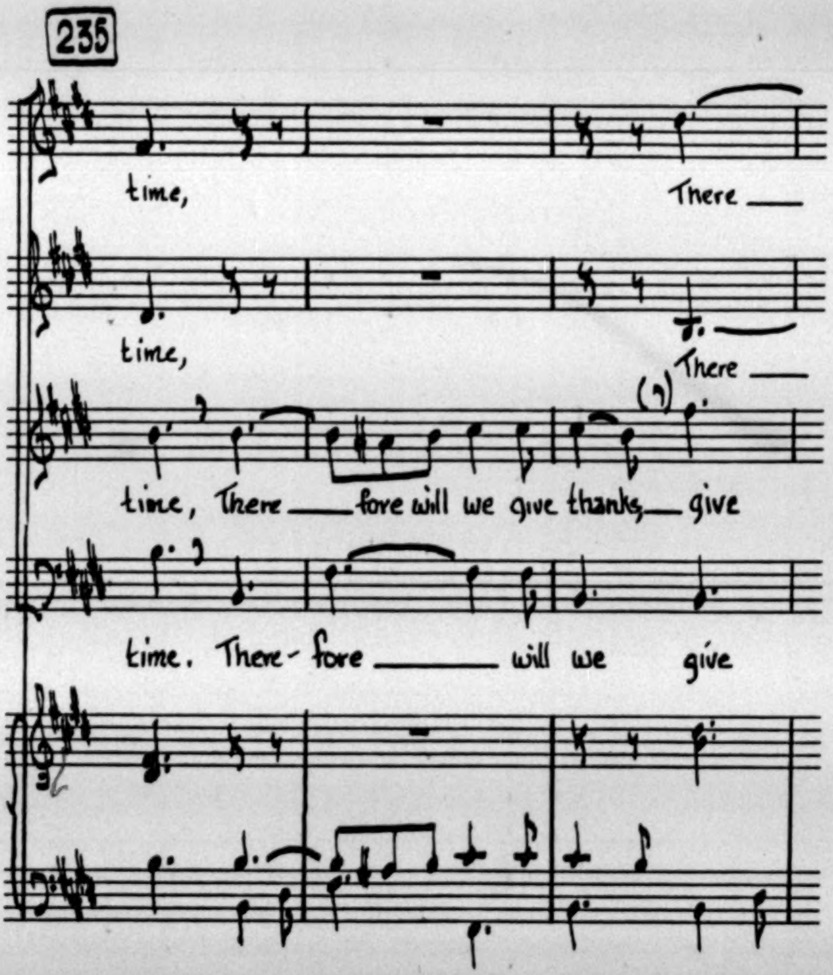


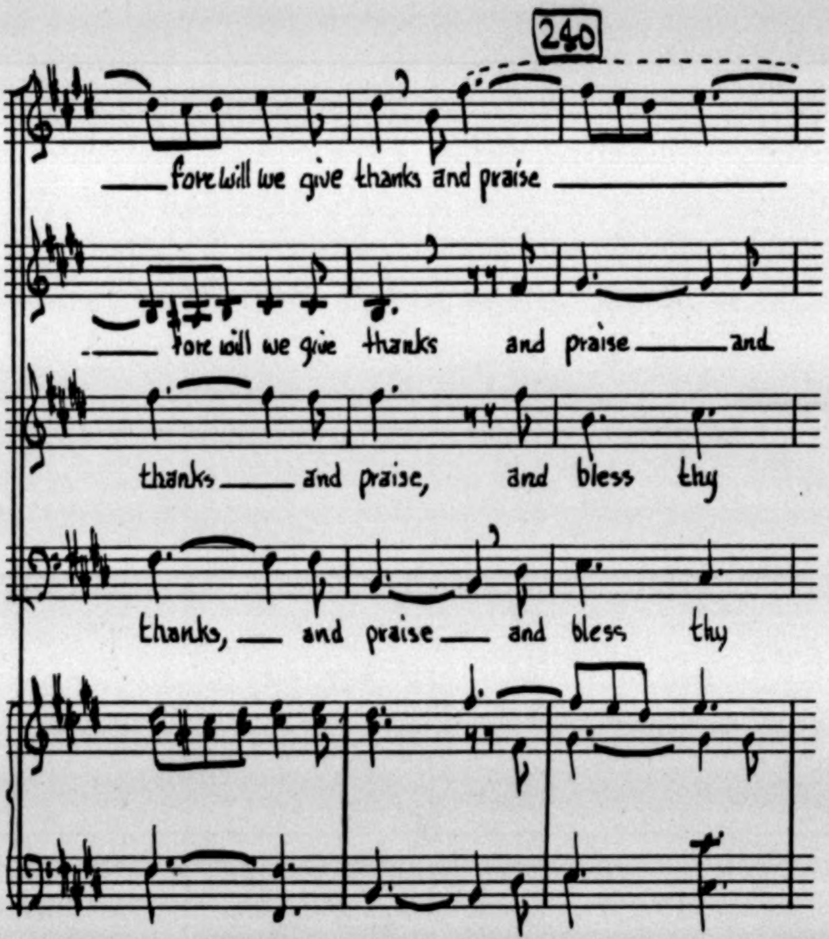
Segue il Coro

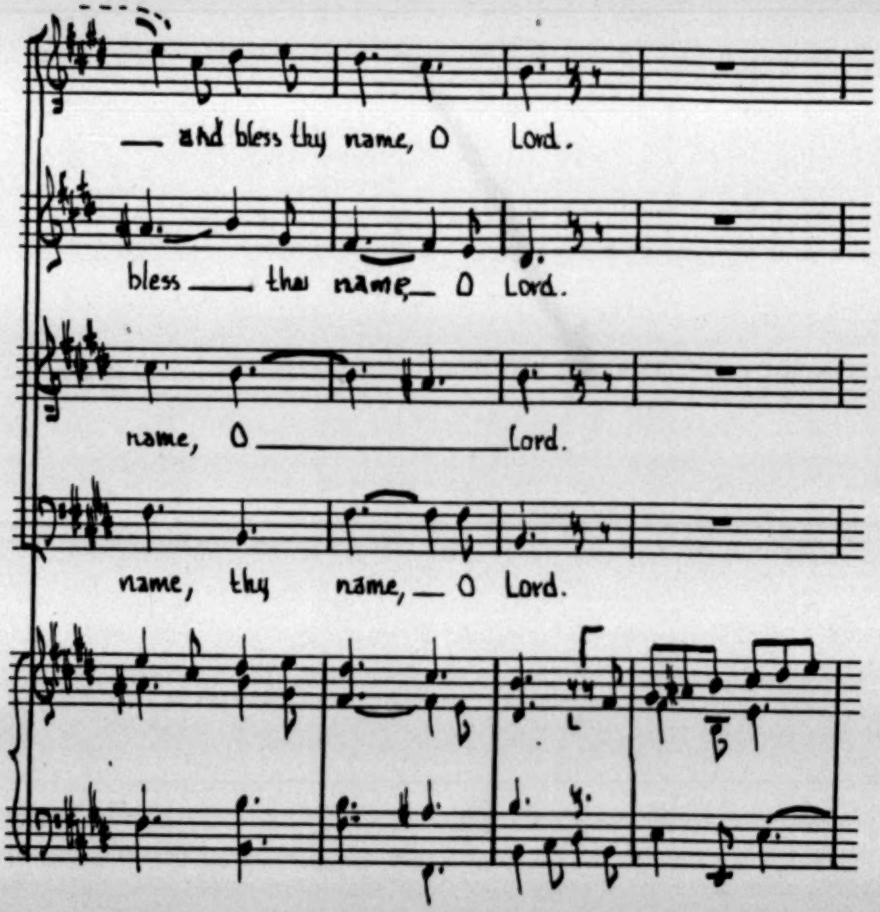

Soprano
f
For
thou
Alto
f
For
thou
Tenor
f
For
thou
Bass
f
For
thou
f

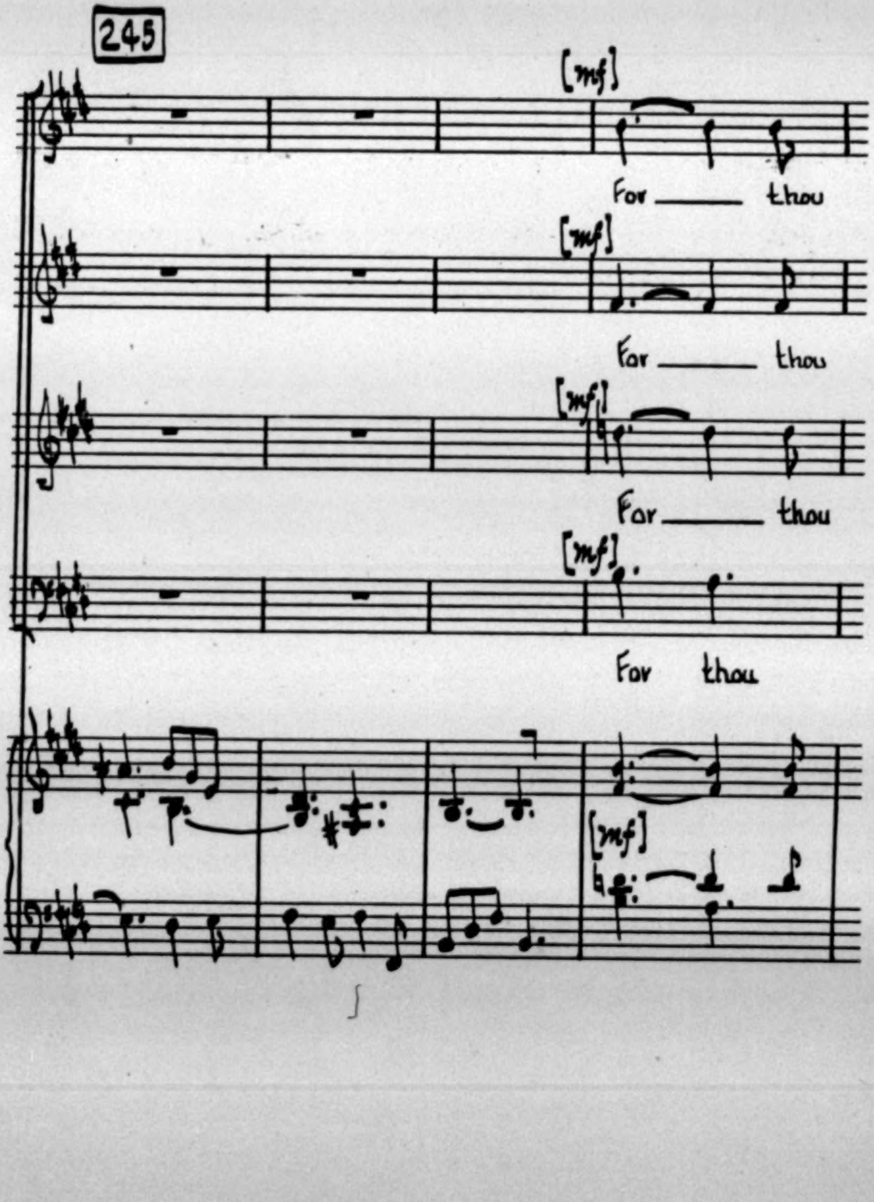

230
savedst — us, thou sav-edst us from — des-truc- tion,
savedst — us, thou savedst us from des- truc — tion,
savedst — us, — thou savedst us from des- truc — tion,
savedst us, thou savedst us from des- truc — tion,

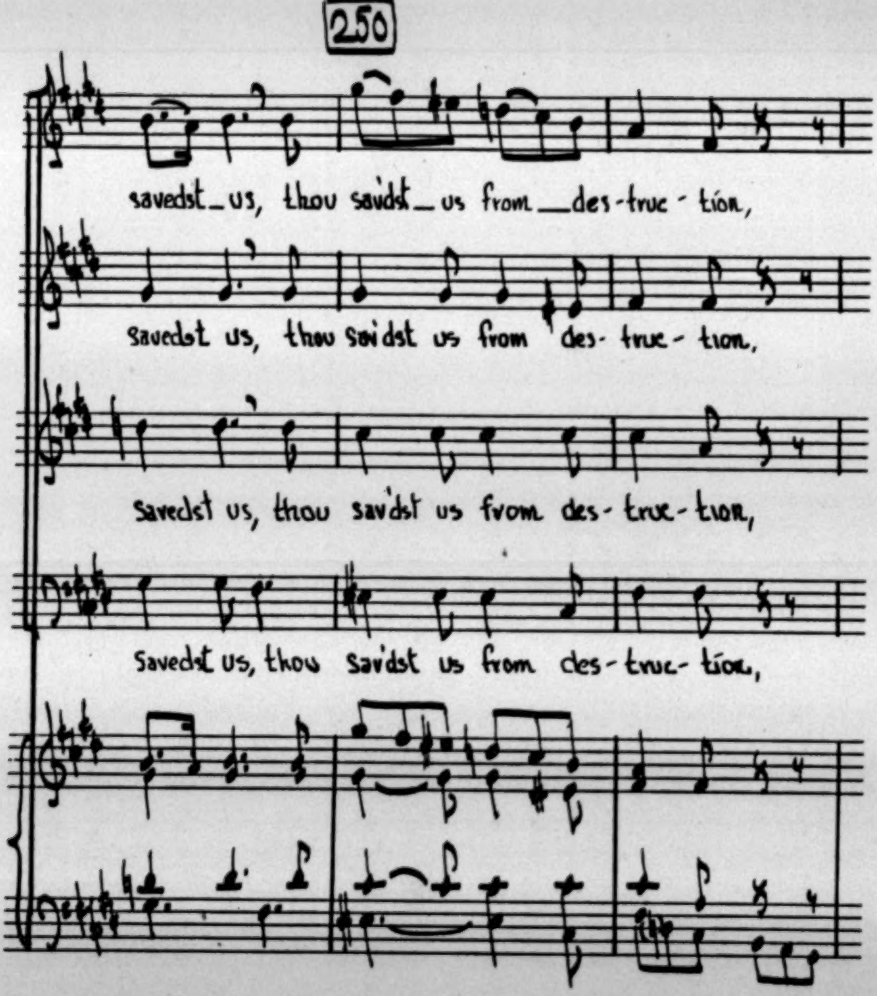

and de - liv-erdst us from the e - vil
and de - liv-erdst us from the e vil
and de liv-erdst us from the e vil
and de - liv-erdst us from the e - vil

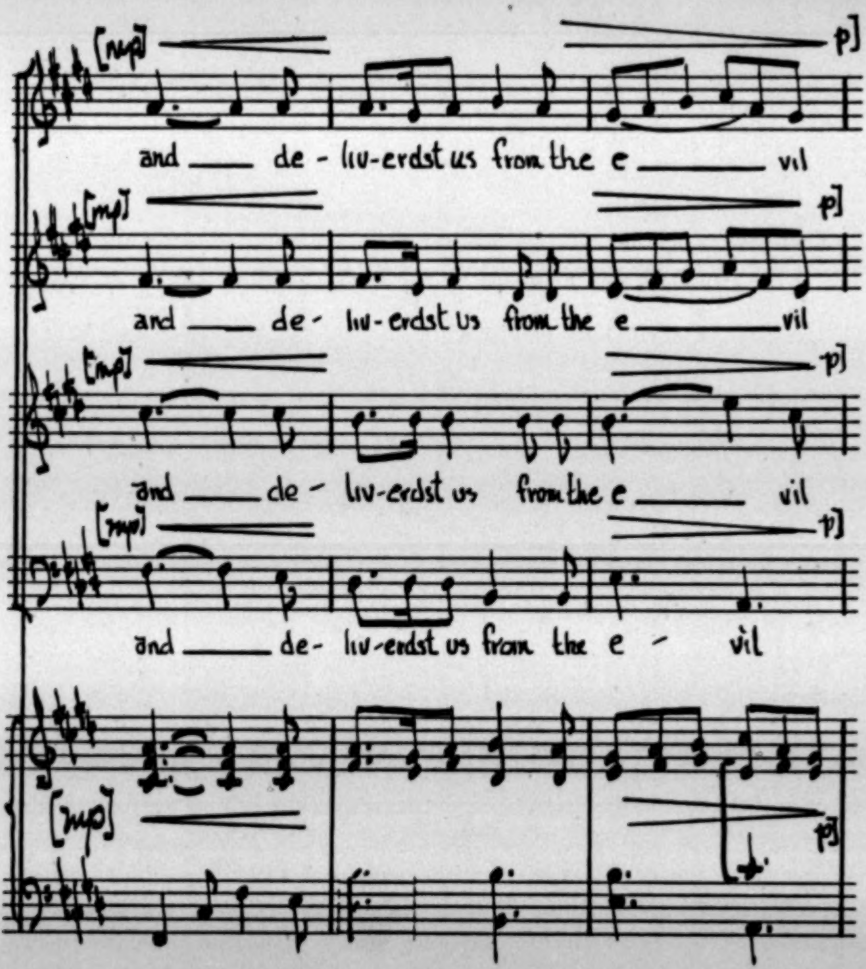

235
time,
There
time,
There
(♮)
time, There fore will we give thanks, give
time. There-fore will we give

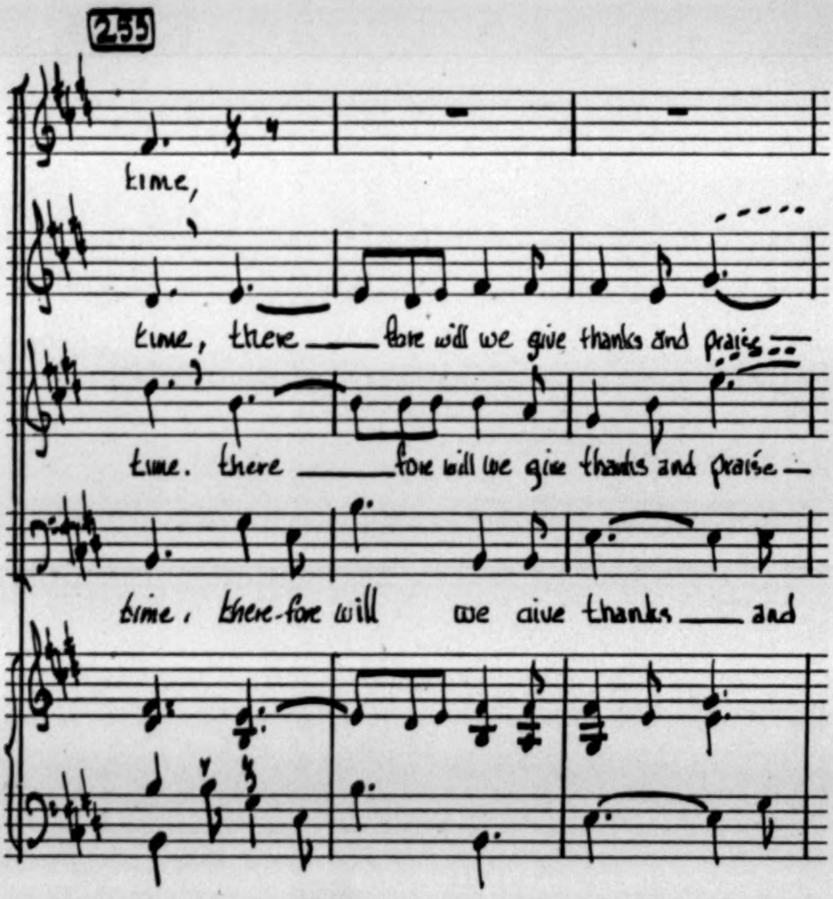

240
fore will we give thanks and praise
fore will we give thanks and praise and
thanks and praise, and bless thy
thanks, and praise and bless thy

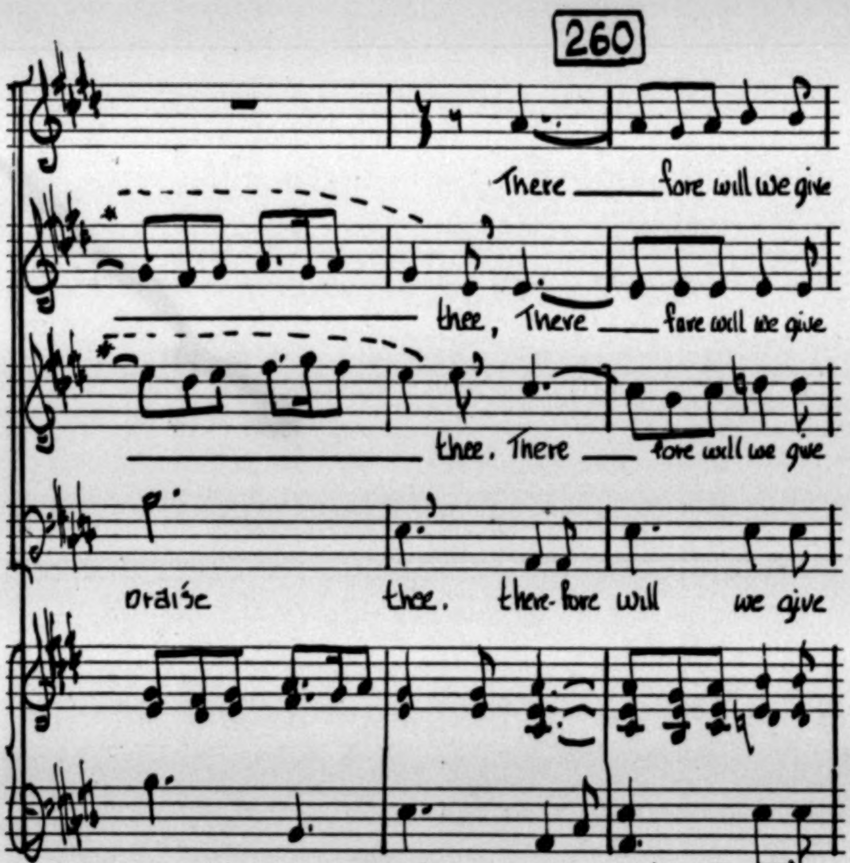

— and bless thy name, O Lord.
bless — thy name, — O Lord.
name, O — Lord.
name, thy name, — O Lord.


245
[mf]
For — thou
[mf]
For — thou
[mf]
For — thou
[mf]
For thou
[mf]

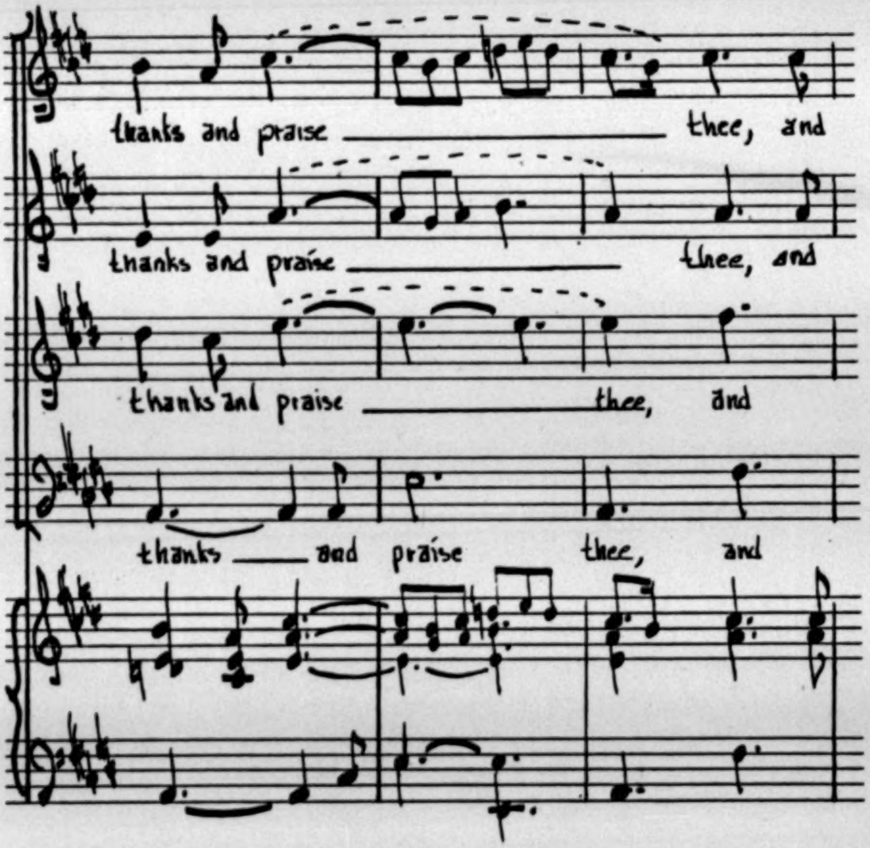

250
savedst _ us, thou savdst _ us from _ des - truc - tion,
savedst us, thou savdst us from des - truc - tion,
savedst us, thou sav'dst us from des - truc - tion,
savedst us, thou sav'dst us from des - truc - tion,

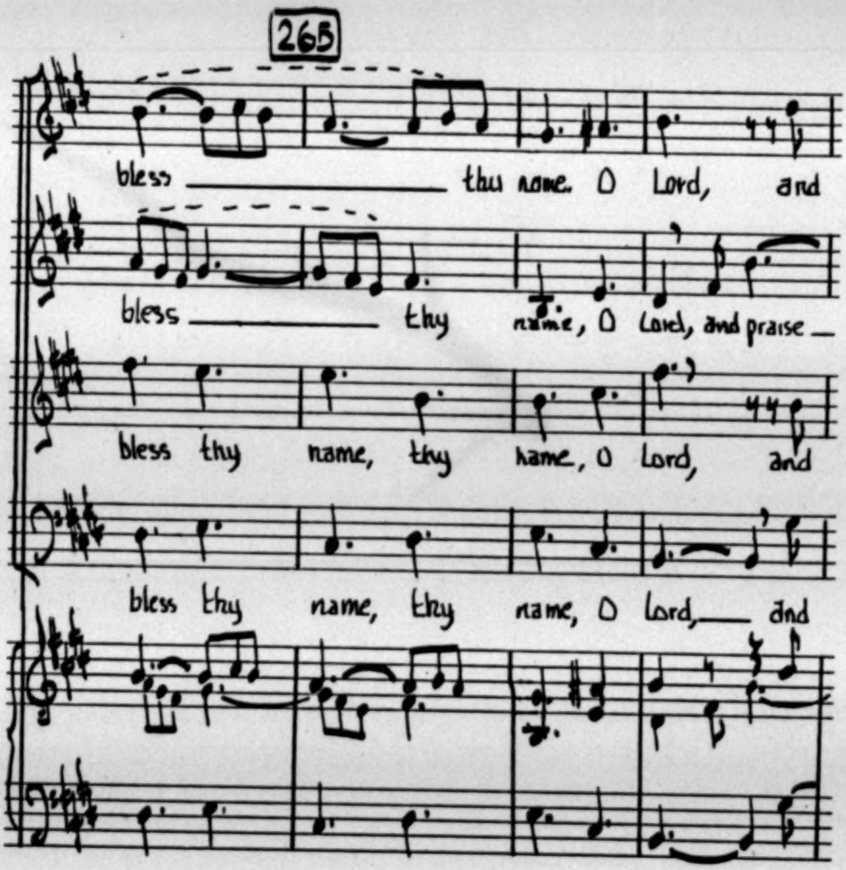

[mp]
p]
and — de - liv-erdst us from the e — vil
[mp]
p]
and — de- liv-erdst us from the e — vil
[mp]
p]
and — de - liv-erdst us from the e — vil
[mp]
p]
and — de- liv-erdst us from the e - vil
[mp]
p]

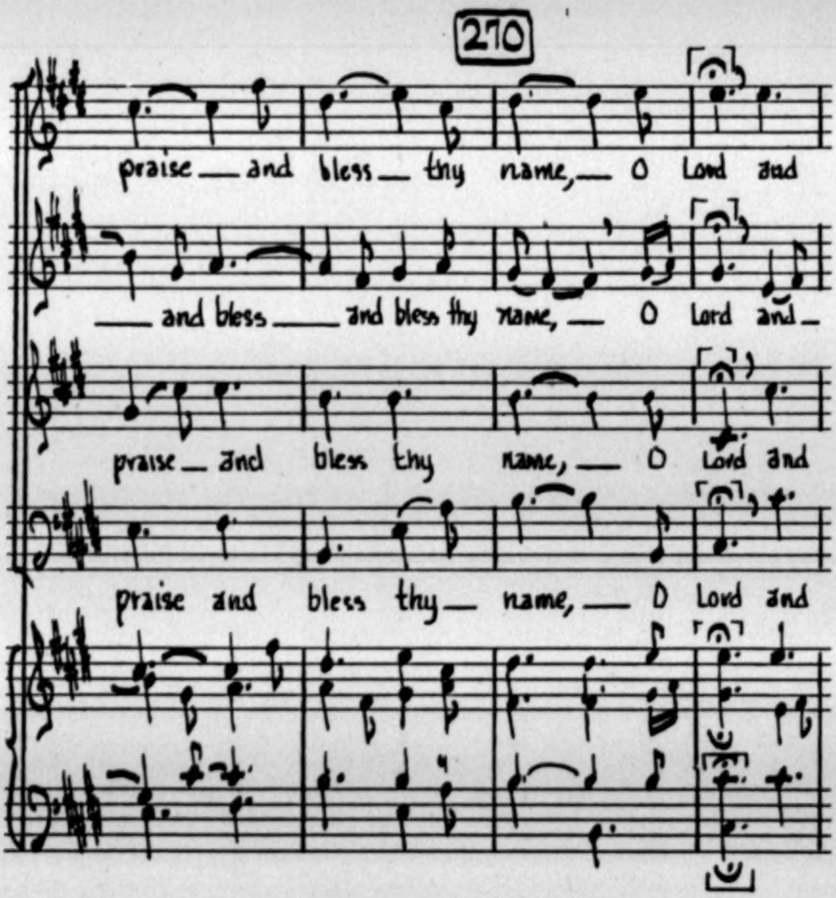

255
time,
time, there ___ fore will we give thanks and praise
time. there ___ fore will we give thanks and praise —
time. there-fore will we give thanks ___ and

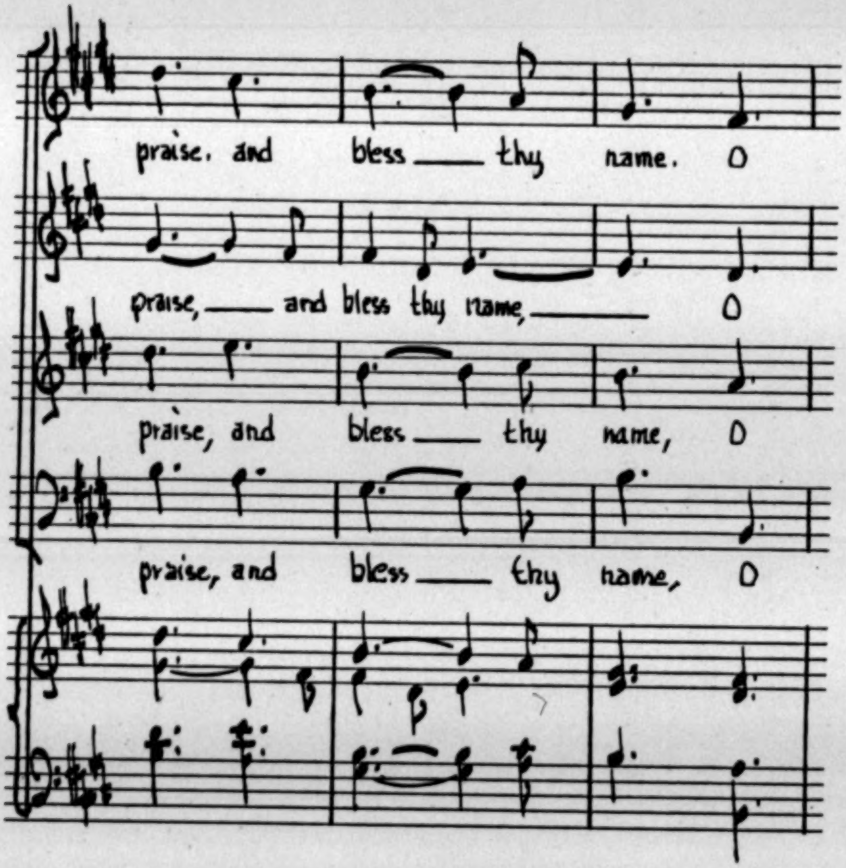

260
There — fore will we give
thee, There — fore will we give
thee. There — fore will we give
praise thee. there-fore will we give
*
*

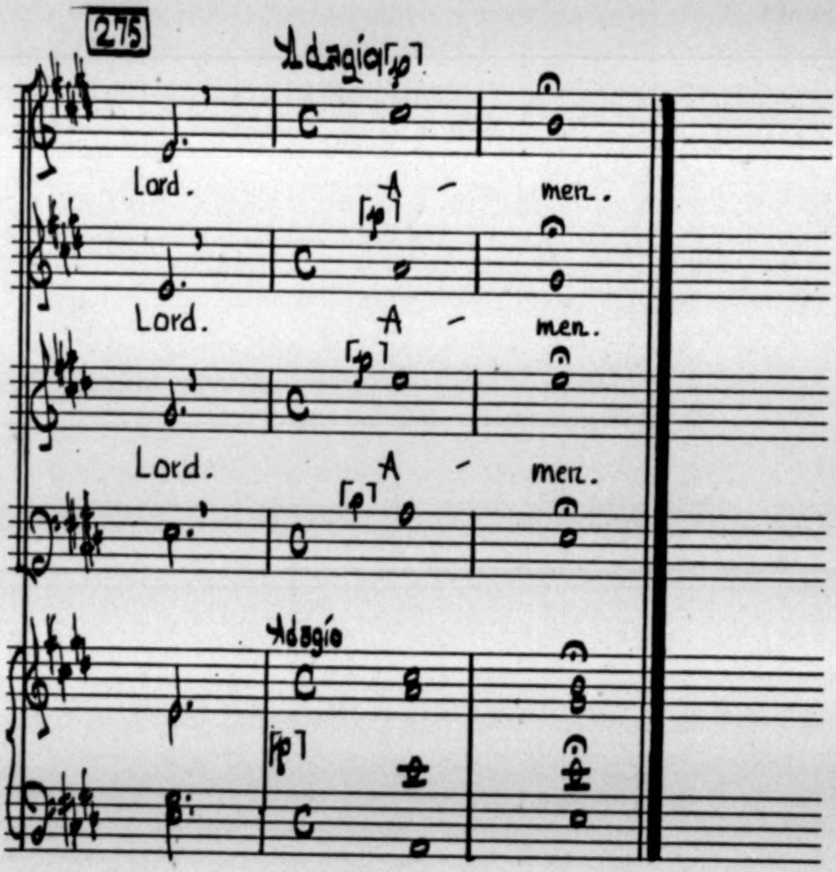
* Original manuscript has the following rhythm: (𝅗𝅥.♩ ♫♪ ♪.♬).
Vocal parts have been altered: (𝅗𝅥. | ♫♪ ♪.♪♪).


thanks and praise ___ thee, and
thanks and praise ___ thee, and
thanks and praise ___ thee, and
thanks ___ and praise thee, and


265
bless thy name. O Lord, and
bless thy name, O Lord, and praise
bless thy name, thy name, O Lord, and
bless thy name, thy name, O Lord, and


270
praise — and bless — thy name, — O Lord and
— and bless — and bless thy name, — O Lord and —
praise — and bless thy name, — O Lord and
praise and bless thy — name, — O Lord and


praise, and bless thy name. O
praise, and bless thy name, O
praise, and bless thy name, O
praise, and bless thy name, O

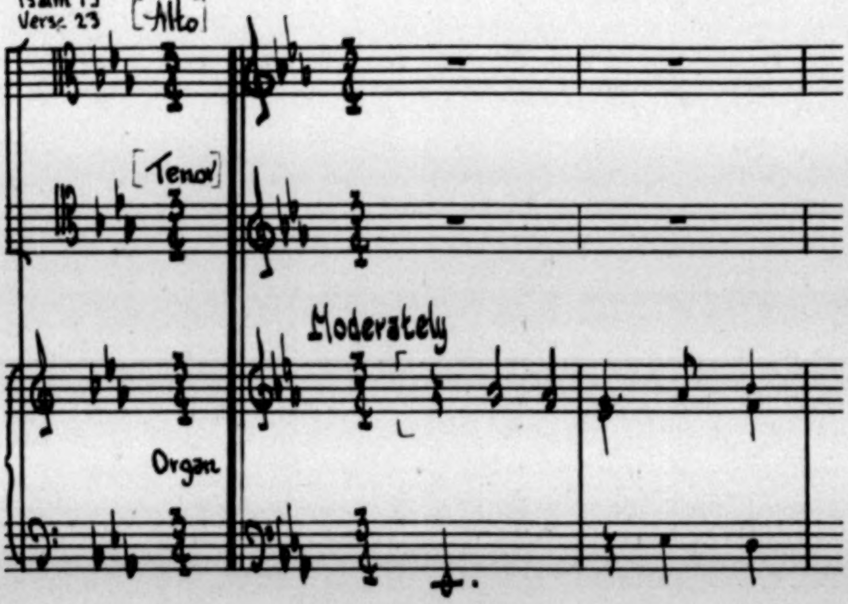

275
Adagio
[p]
Lord. A - men.
[p]
Lord. A - men.
[p]
Lord. A - men.
[p]
Adagio
[p]

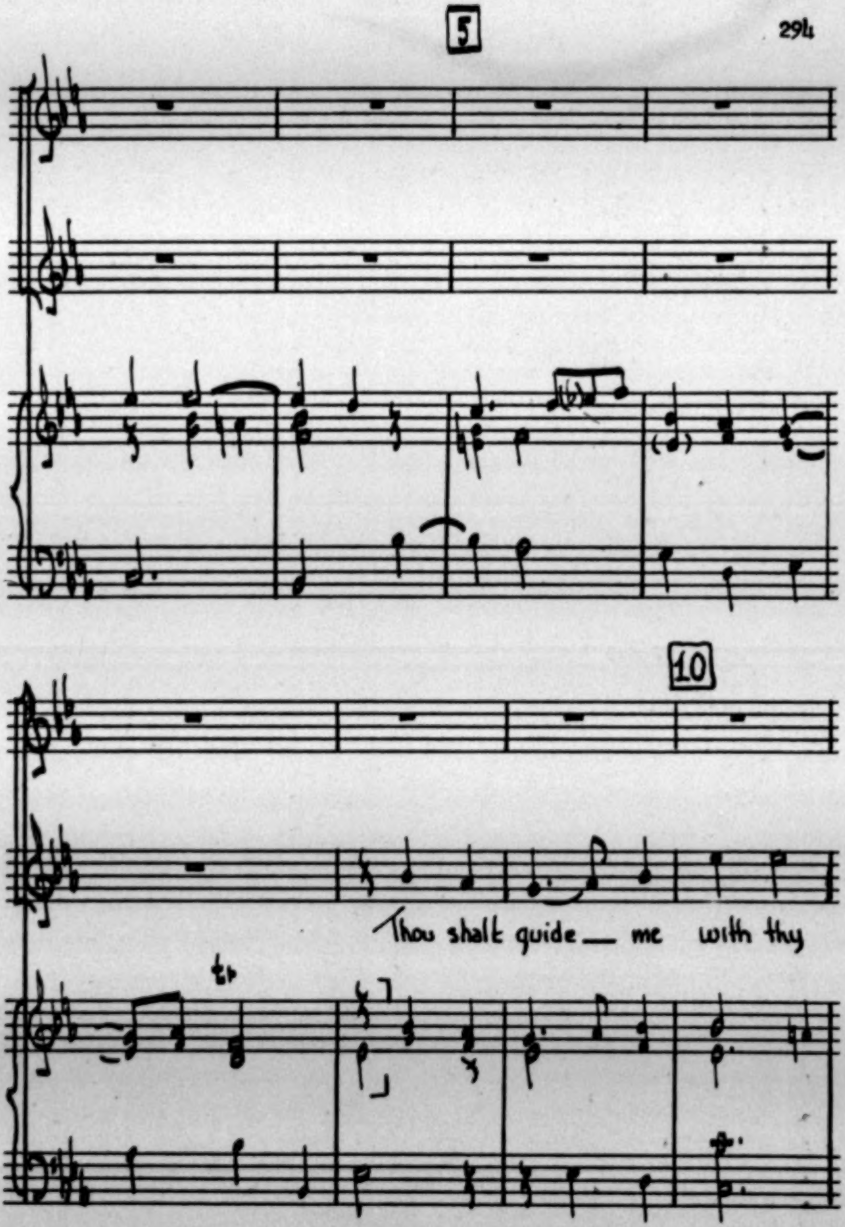
Thou Shalt Guide Me

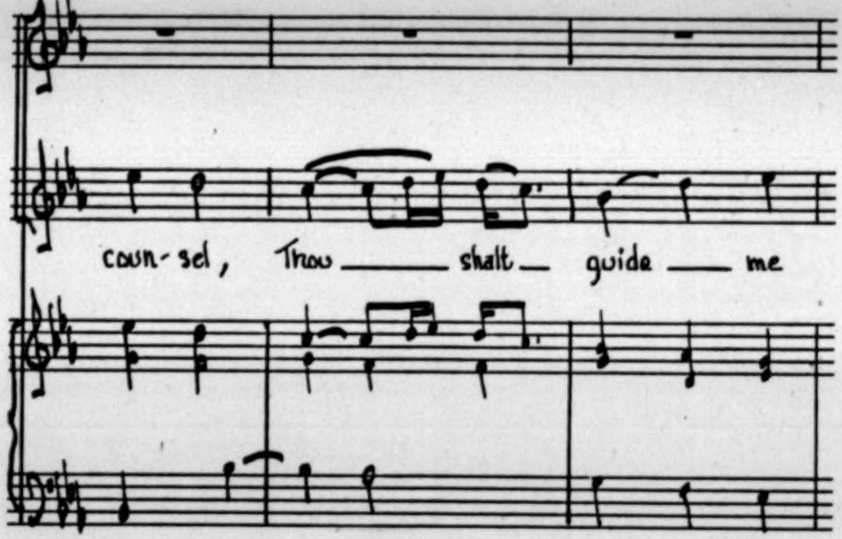
for Soli, Chorus, and Organ

Charles Wesley, Jr.

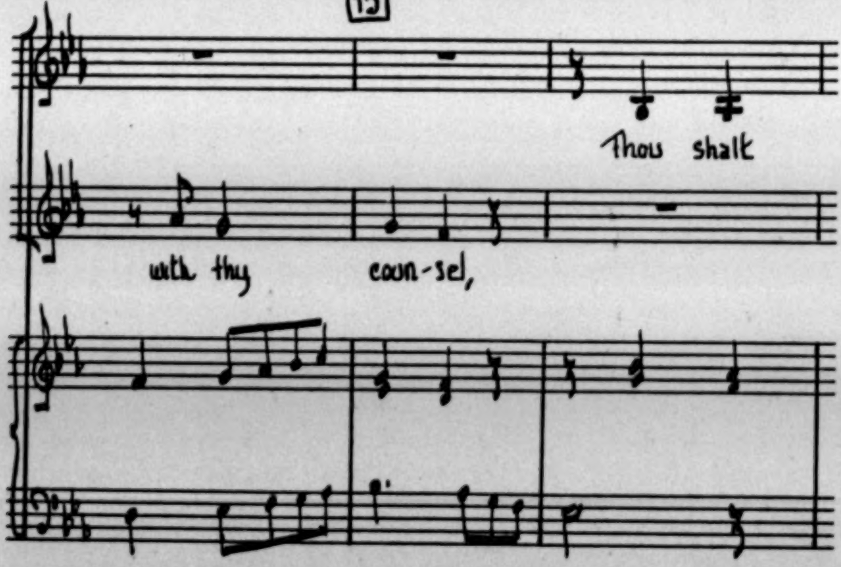
Psalm 73
Verse 23

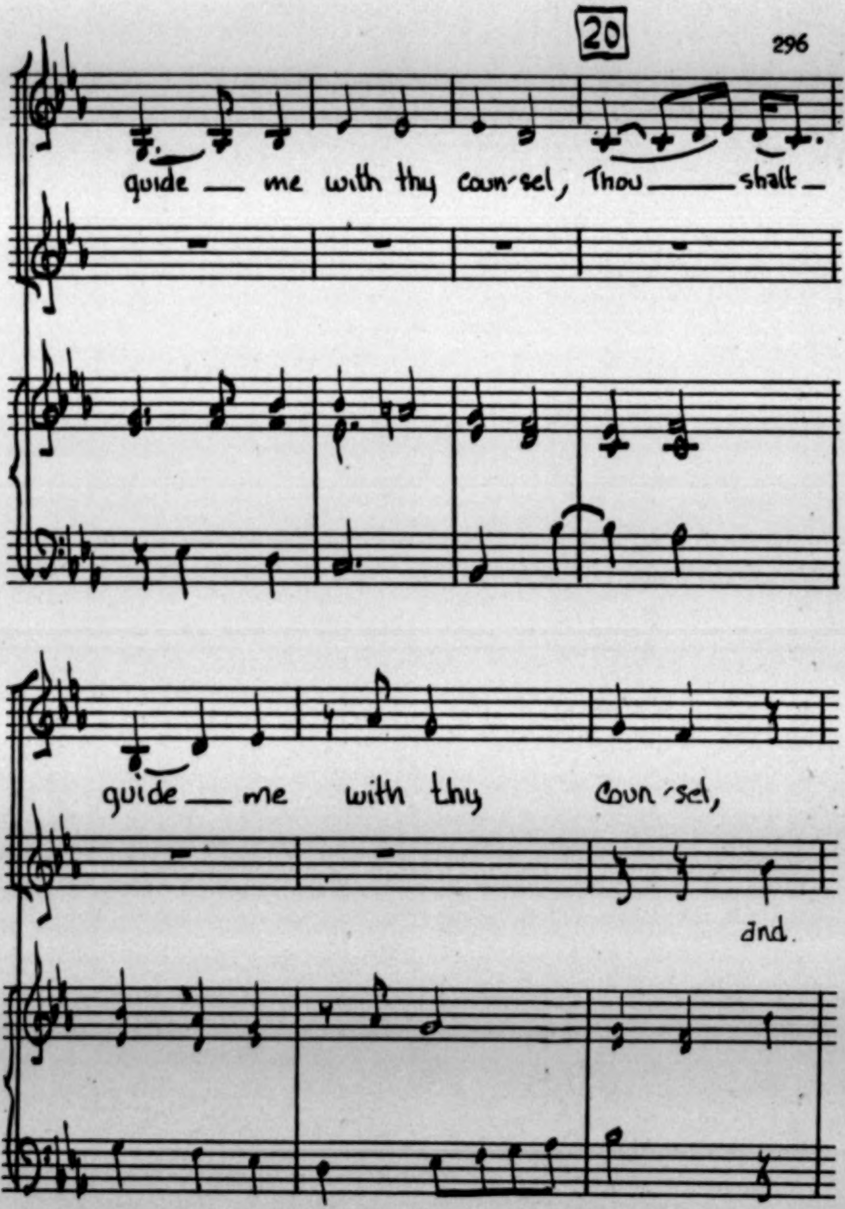

[Alto]
[Tenor]
Moderately
Organ

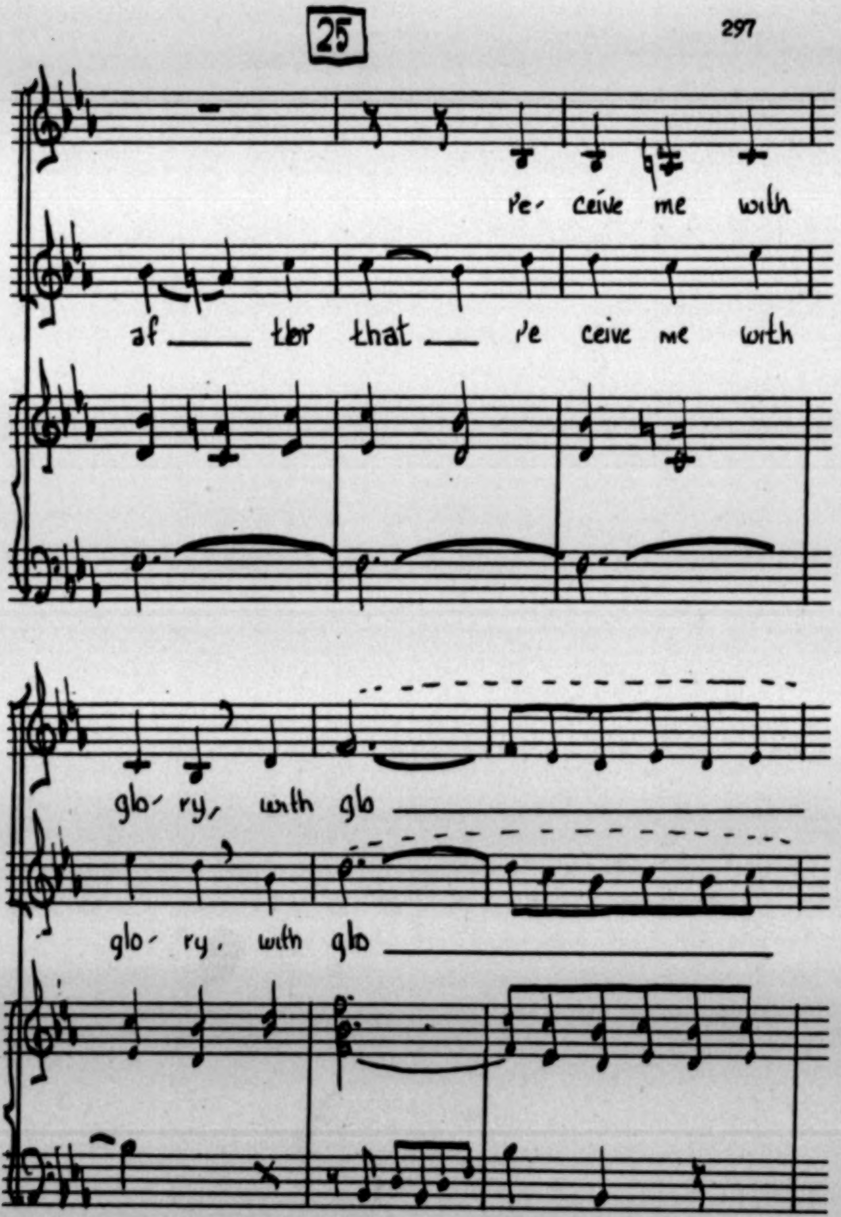

5
10
Thou shalt guide — me with thy
tr

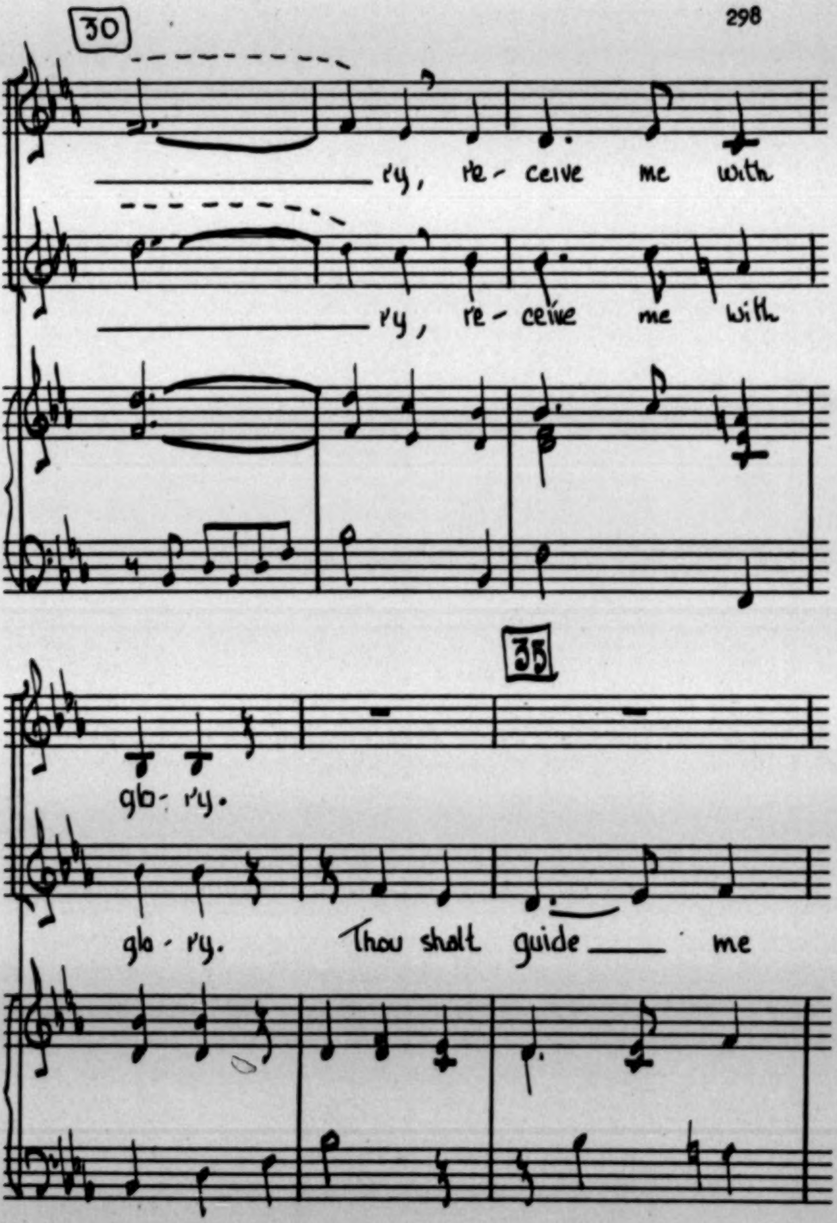

coun-sel, Thou ——— shalt — guide ——— me

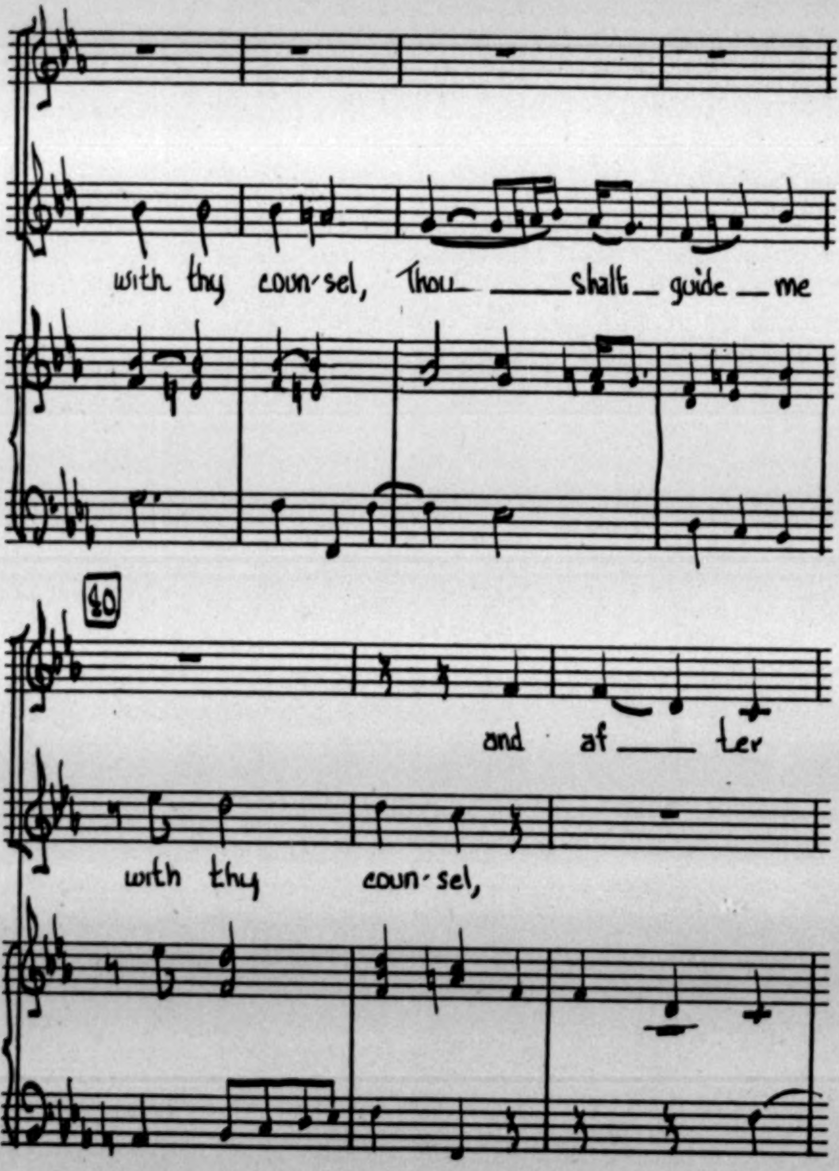
15

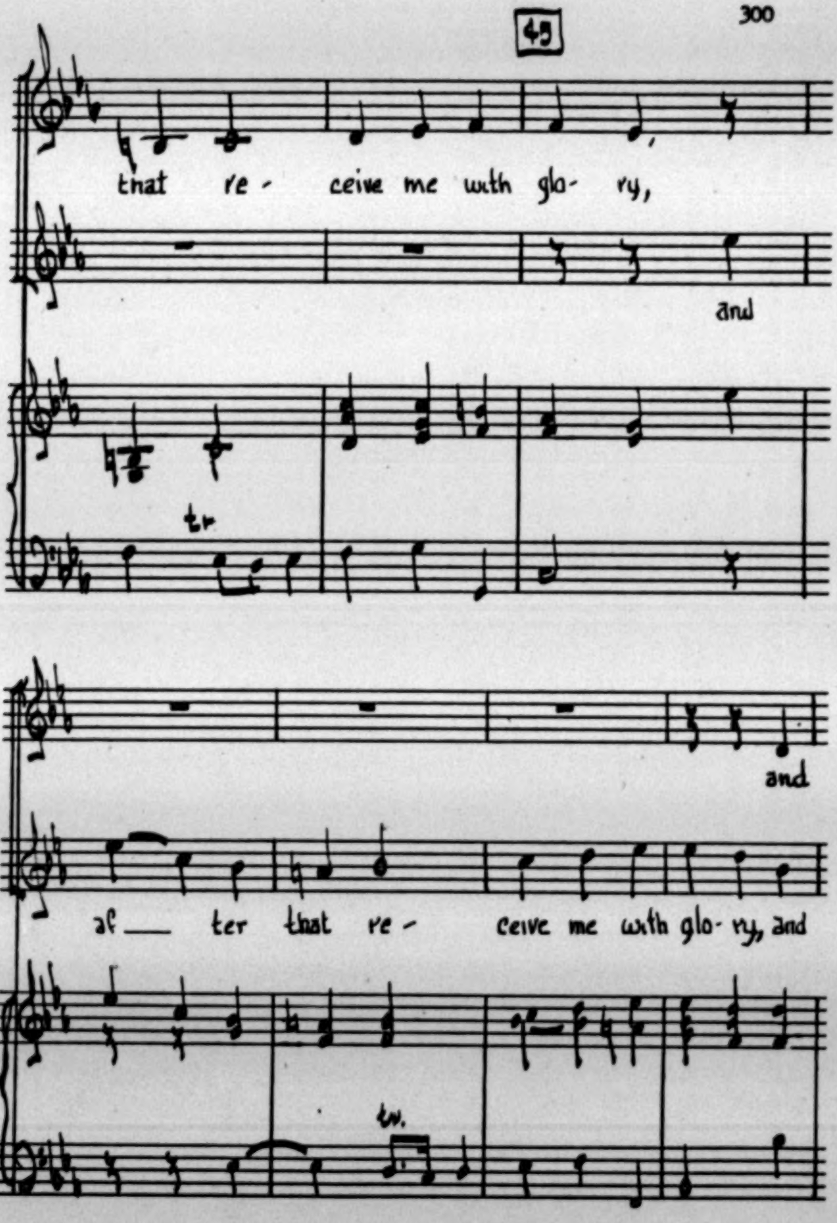

Thou shalt
with thy coun-sel,

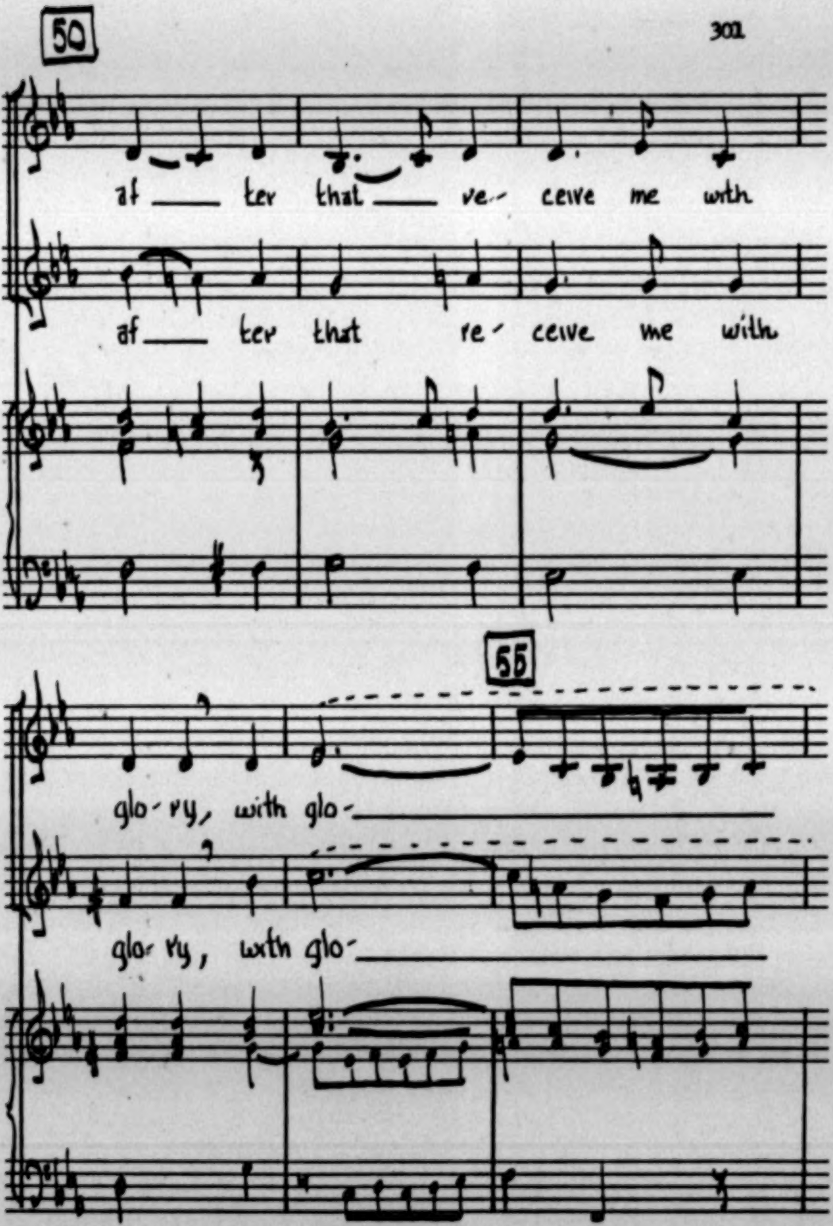

20
guide — me with thy coun-sel, Thou —— shalt —
guide — me with thy coun-sel,
and.

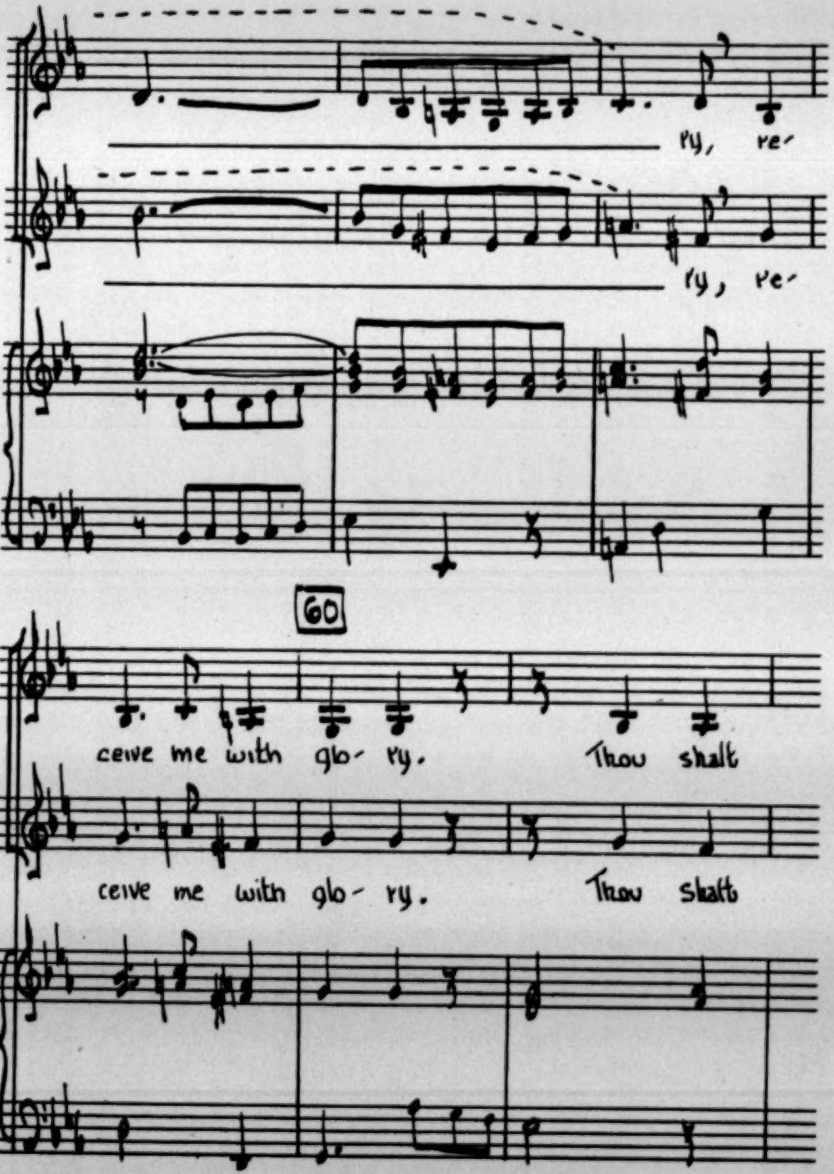

25
re- ceive me with
af tar that re ceive me with
glo- ry, with glo
glo- ry, with glo

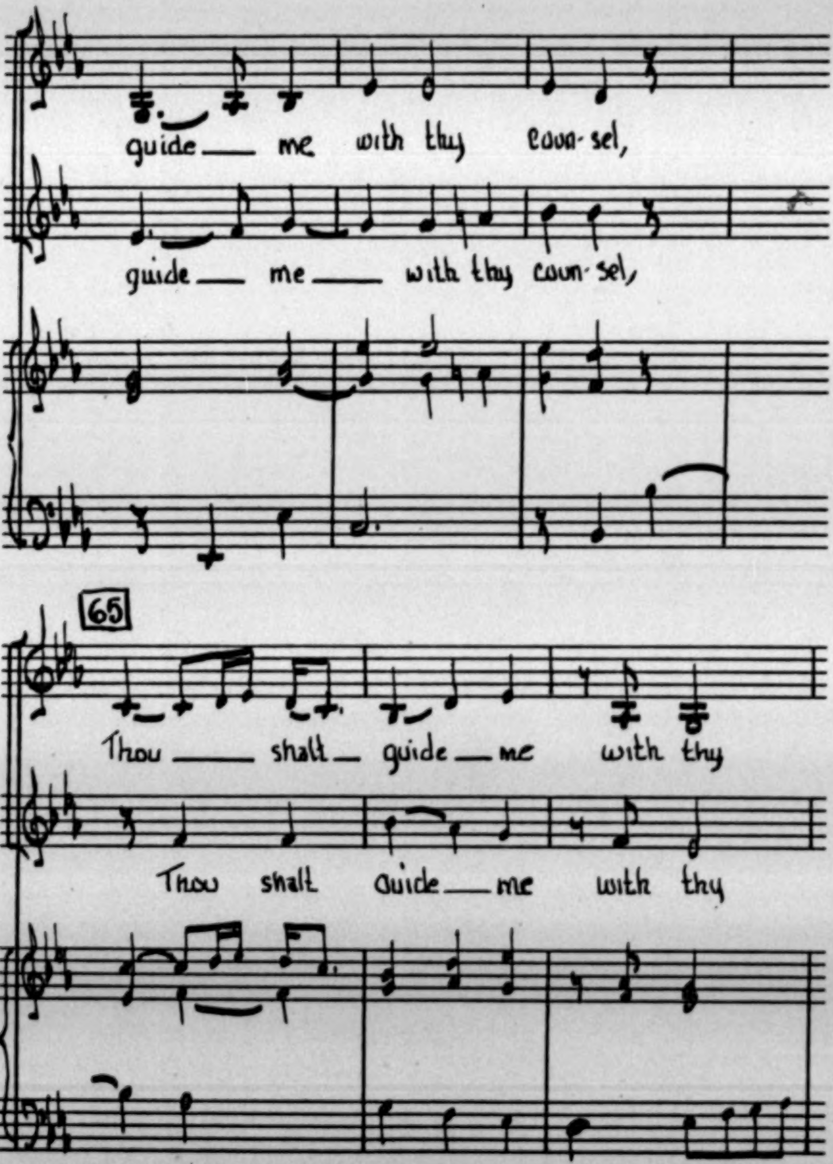

30
ry, re- ceive me with
ry, re- ceive me with
35
glo- ry.
glo- ry. Thou shalt guide me

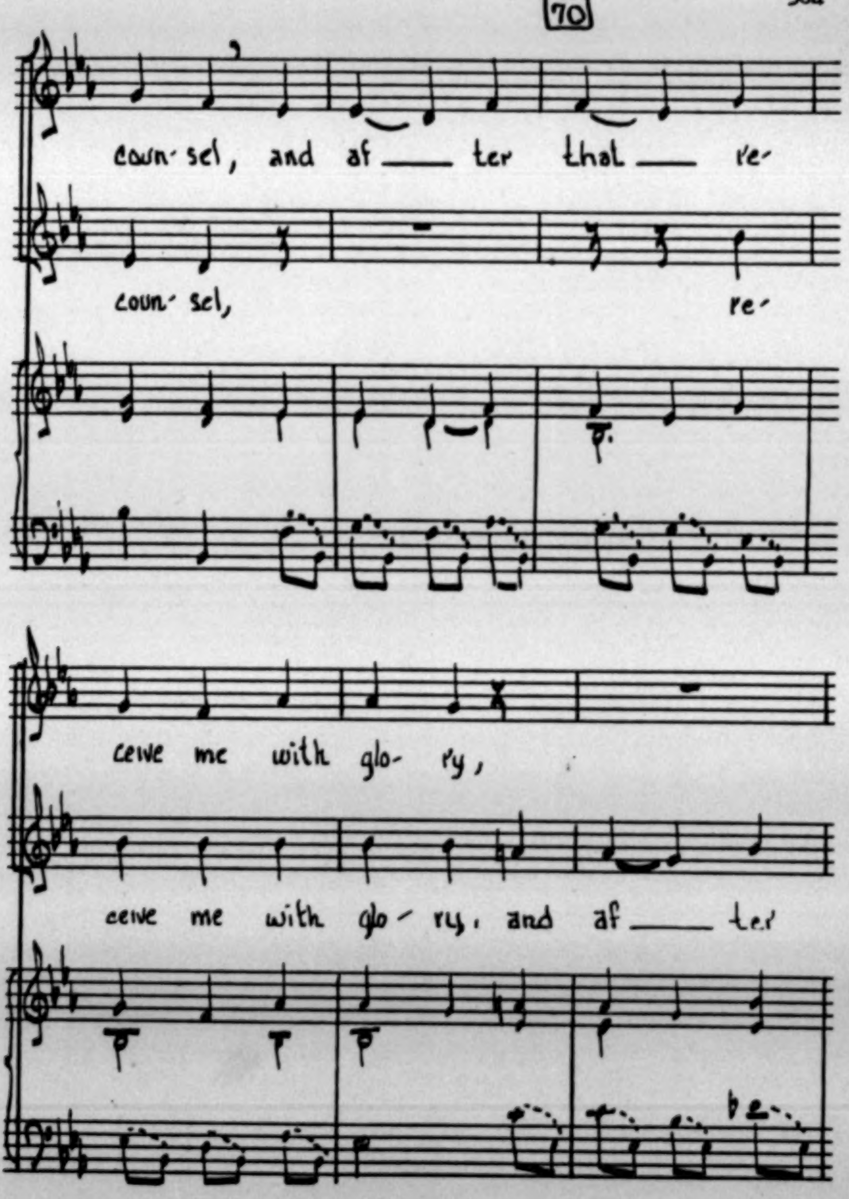

with thy coun-sel, Thou — shalt — guide — me
40
and af — ter
with thy coun-sel,

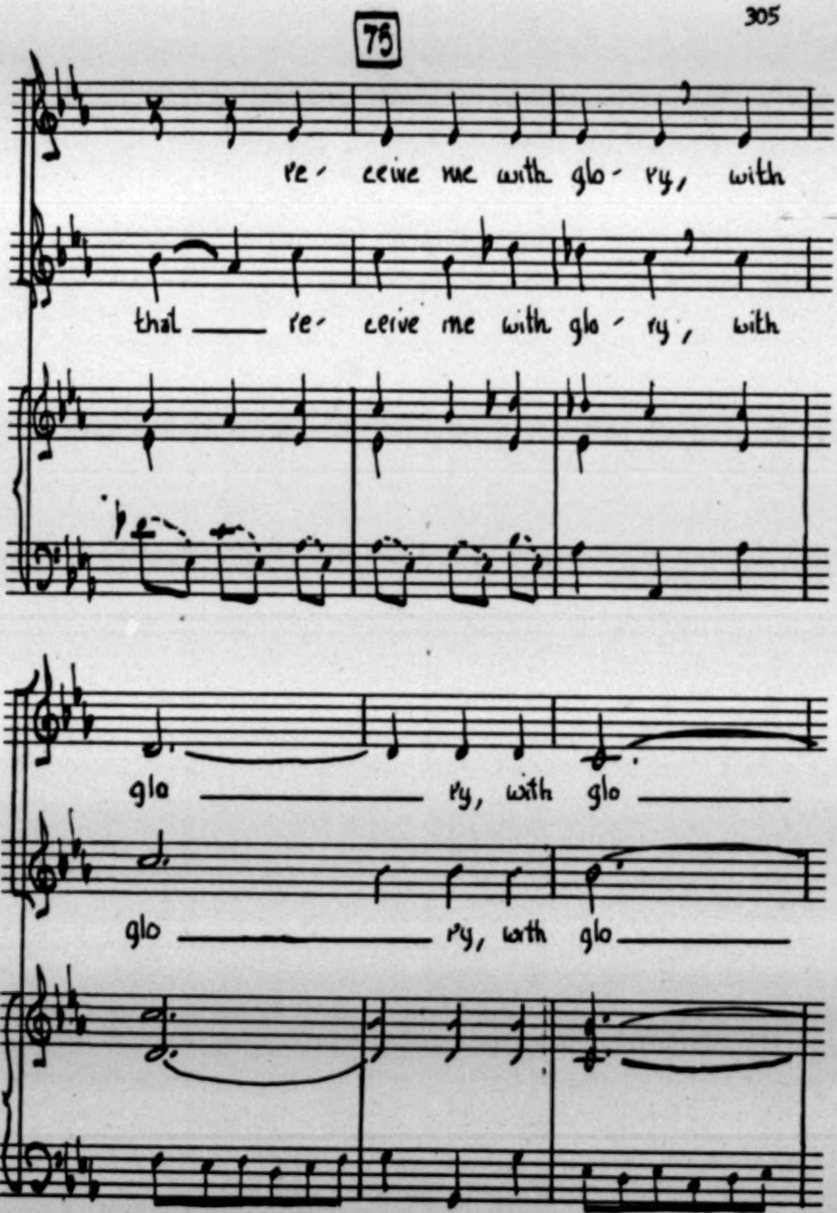

45
that re - ceive me with glo - ry,
and
tr
af — ter that re - ceive me with glo - ry, and
and
tr.


50
af ter that re- ceive me with
af ter that re- ceive me with
55
glo- ry, with glo-
glo- ry, with glo-

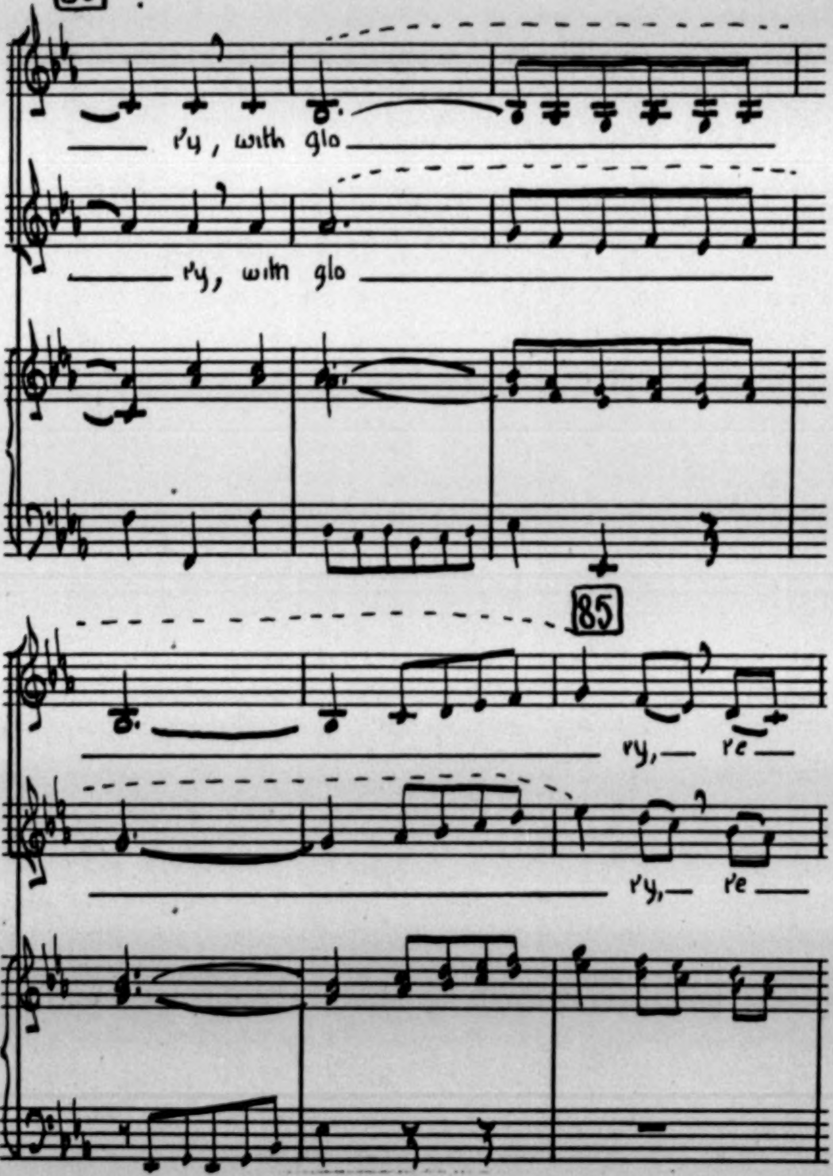

ry, re-
ry, re-
60
ceive me with glo- ry. Thou shalt
ceive me with glo- ry. Thou shalt

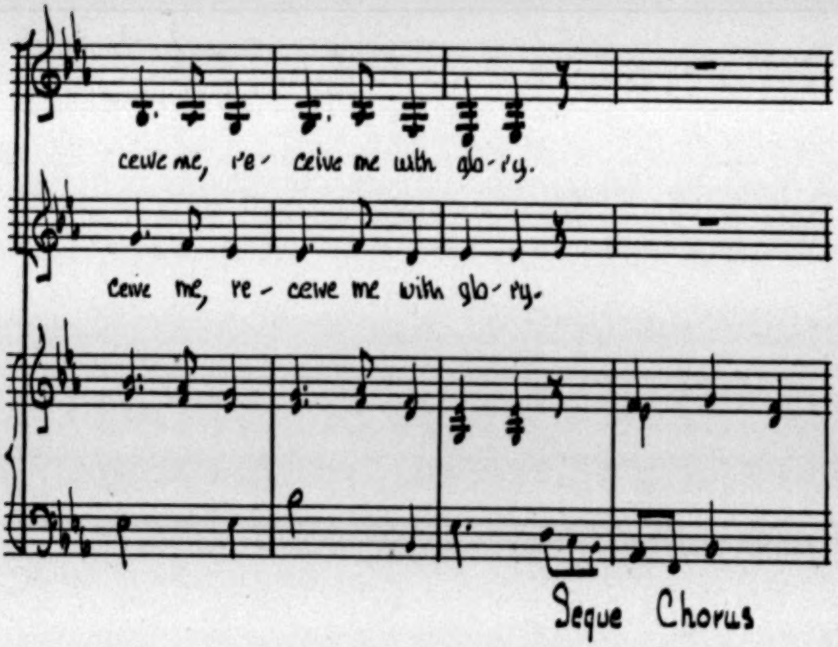

guide — me with thy coun-sel,
guide — me — with thy coun-sel,
65
Thou — shalt — guide — me with thy
Thou shalt guide — me with thy

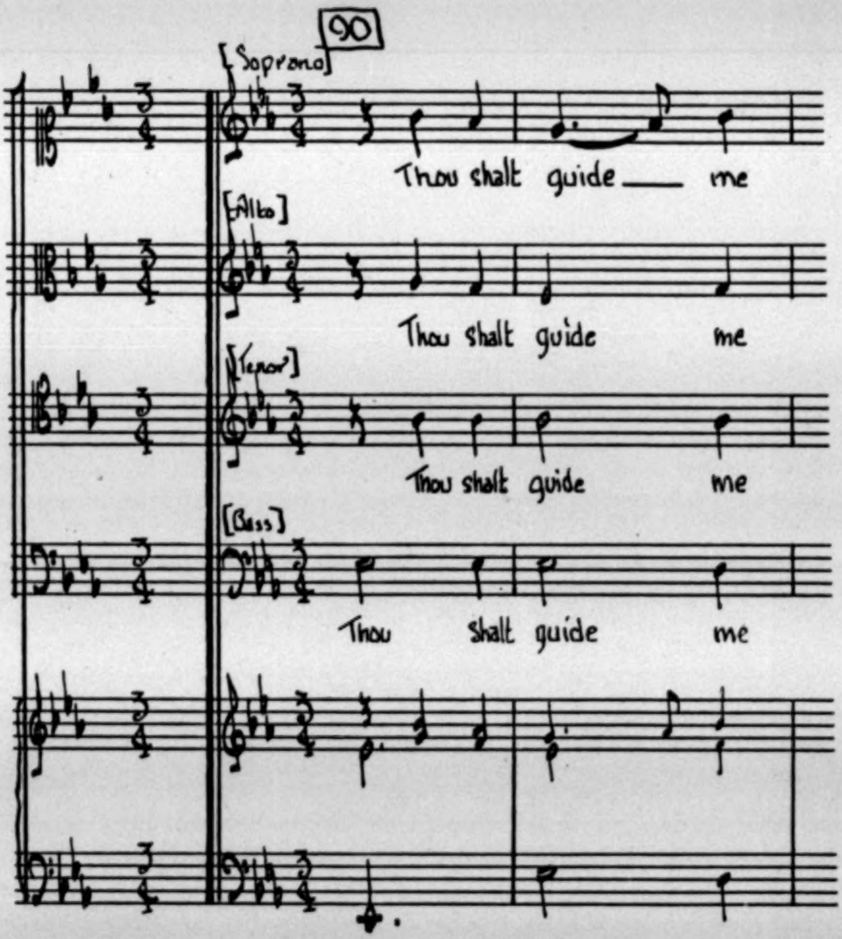

70
coun- sel, and af — ter that — re-
coun- sel, re-
ceive me with glo- ry,
ceive me with glo - ry, and af — ter

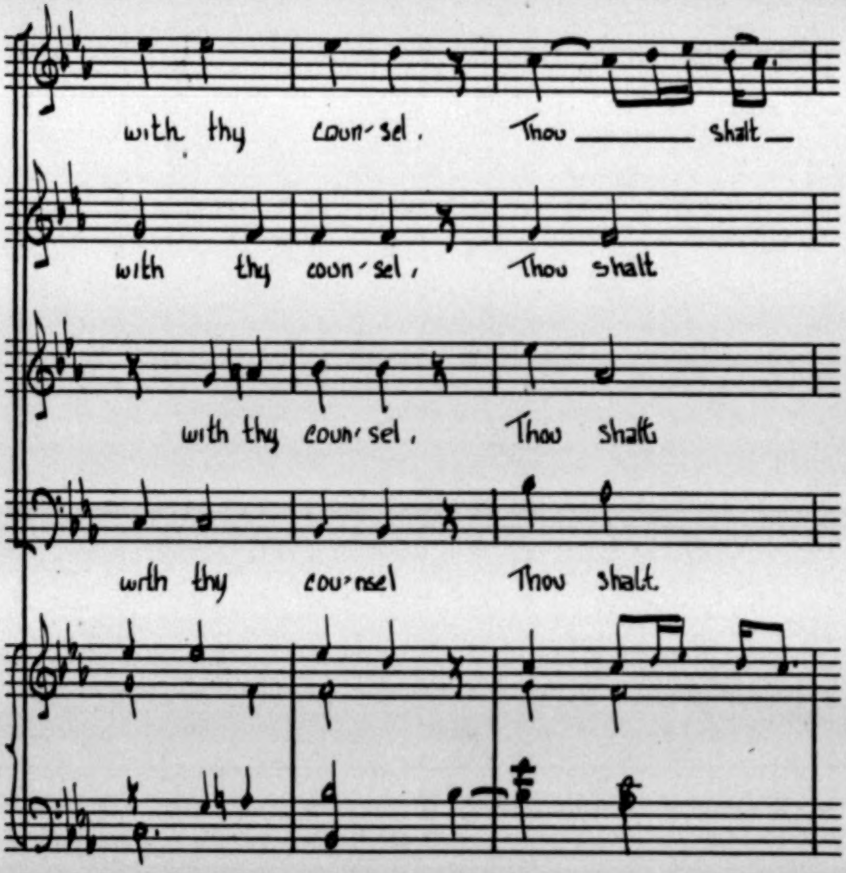

75
re- ceive me with glo - ry, with
that ___ re- ceive me with glo - ry, with
glo ___ ry, with glo ___
glo ___ ry, with glo ___

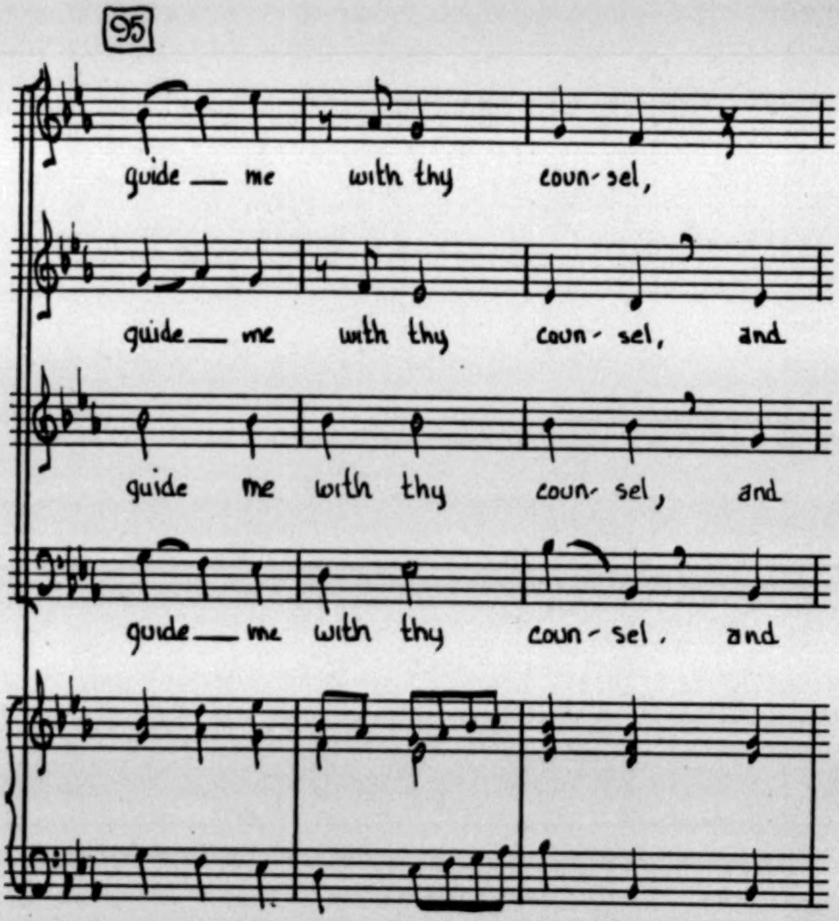
80

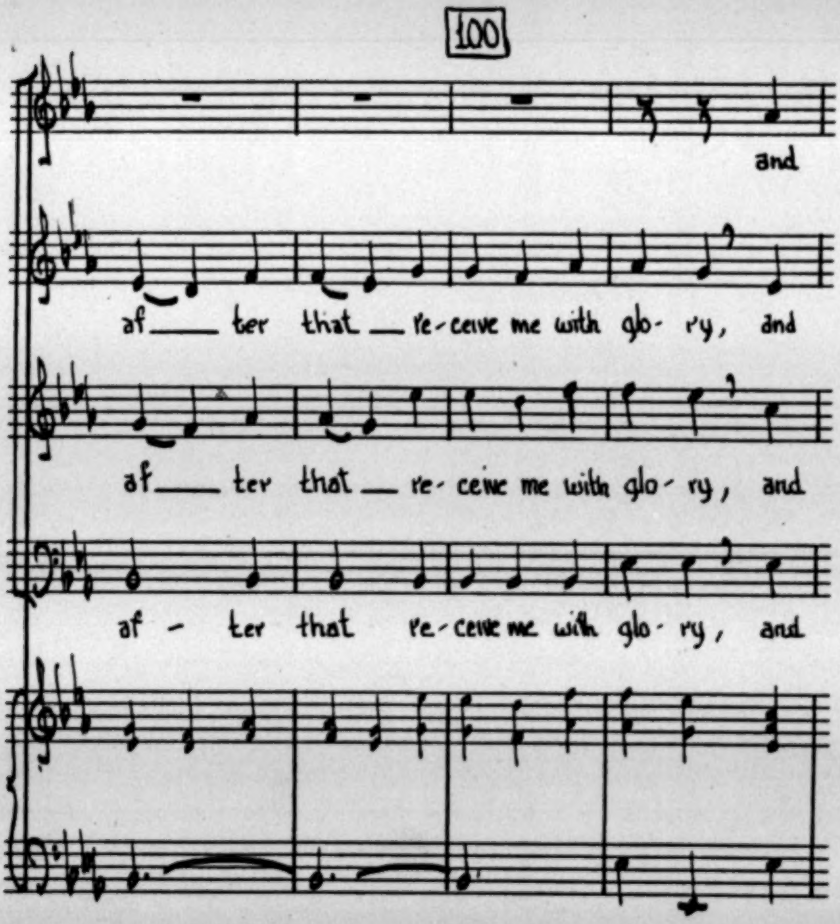

ry, with glo
ry, with glo
85
ry, re
ry, re

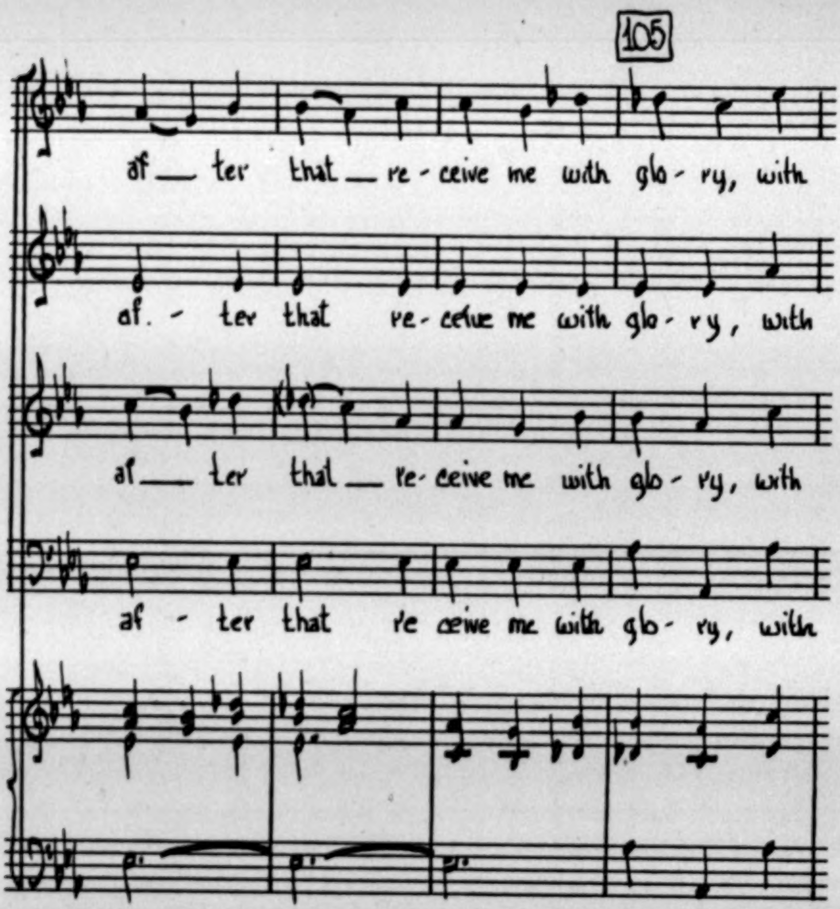

ceive me, re - ceive me with glo - ry.
ceive me, re - ceive me with glo - ry.
Segue Chorus

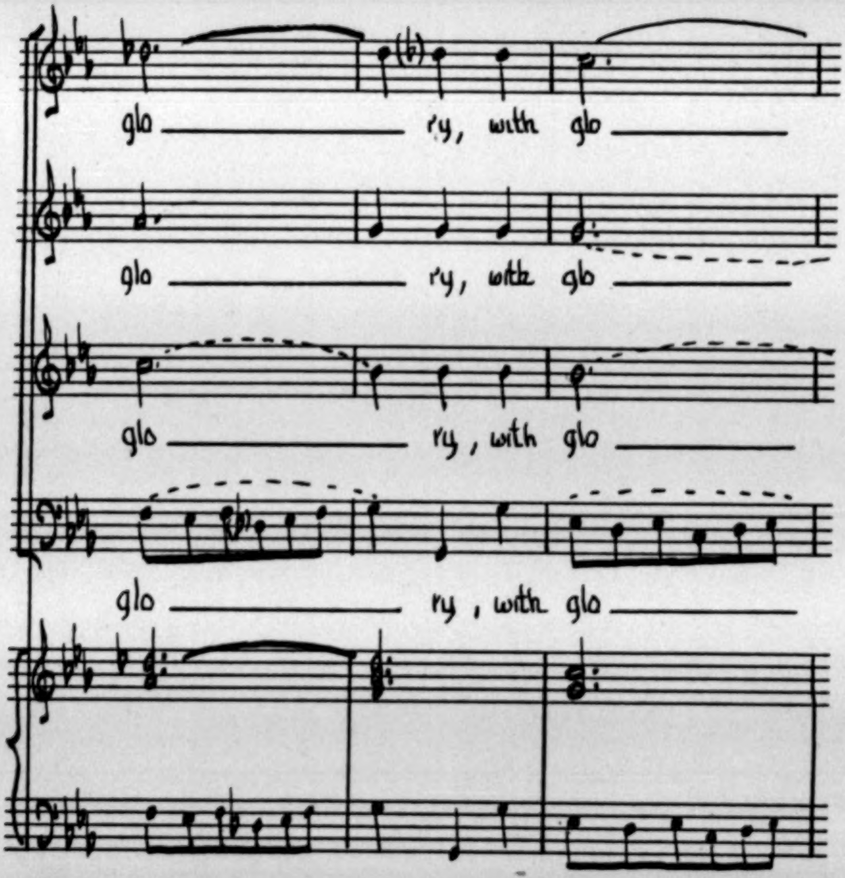

90
[Soprano]
Thou shalt guide ___ me
[Alto]
Thou shalt guide me
[Tenor]
Thou shalt guide me
[Bass]
Thou shalt guide me

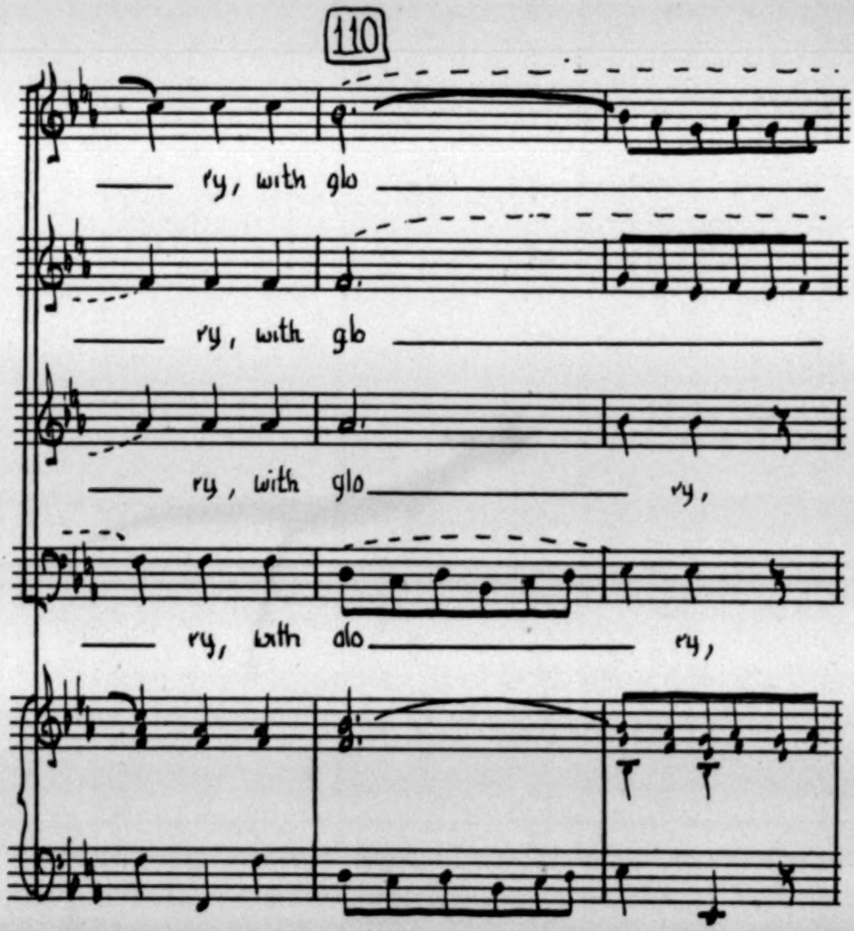

with thy coun-sel. Thou shalt
with thy coun-sel, Thou shalt
with thy coun-sel, Thou shalt
with thy counsel Thou shalt

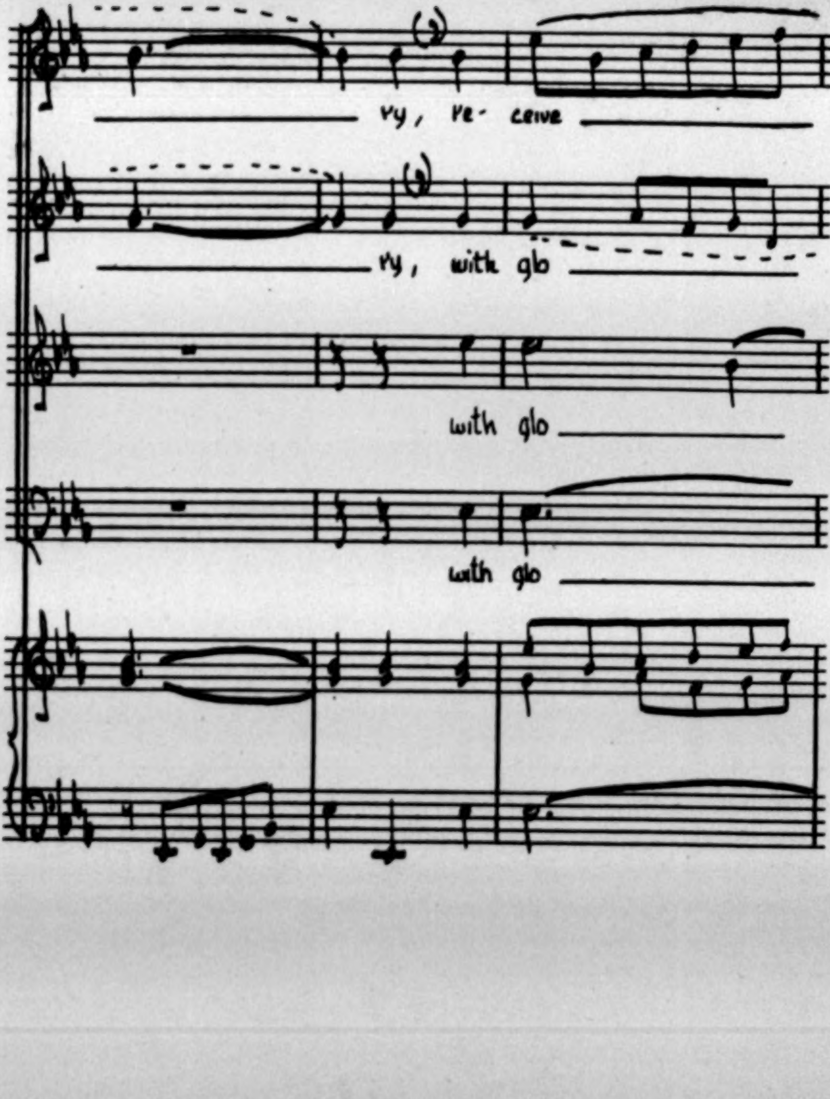

95
guide — me with thy coun-sel,
guide — me with thy coun-sel, and
guide me with thy coun-sel, and
guide — me with thy coun-sel, and

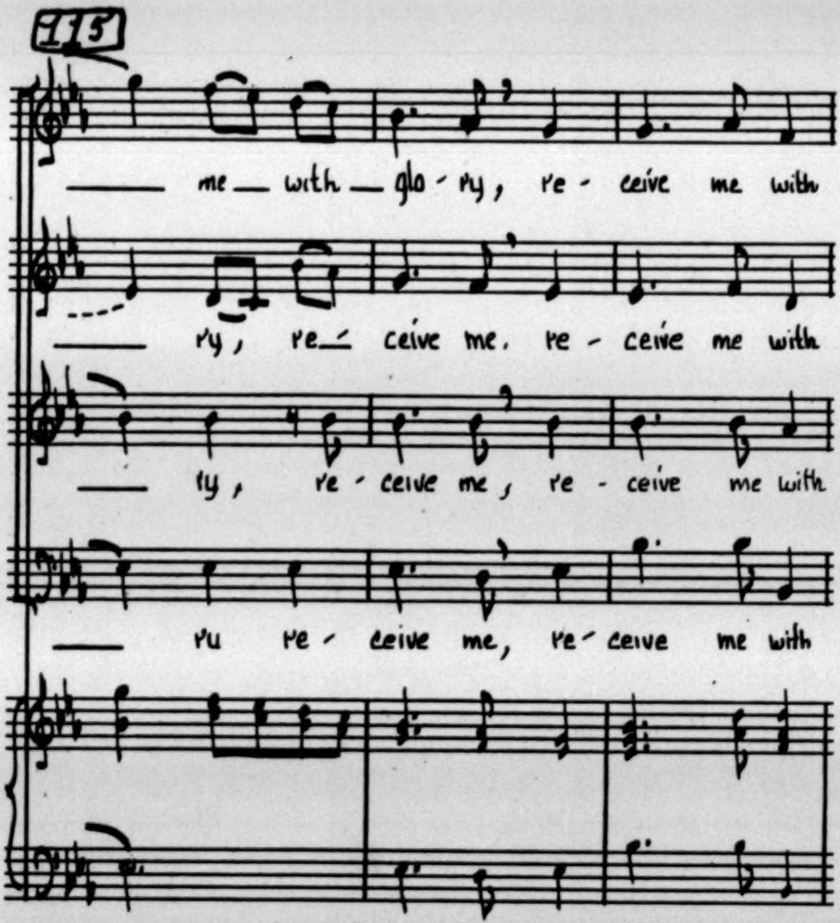

100
and
af — ter that — re-ceive me with glo - ry, and
af — ter that — re-ceive me with glo - ry, and
af - ter that re-ceive me with glo - ry, and

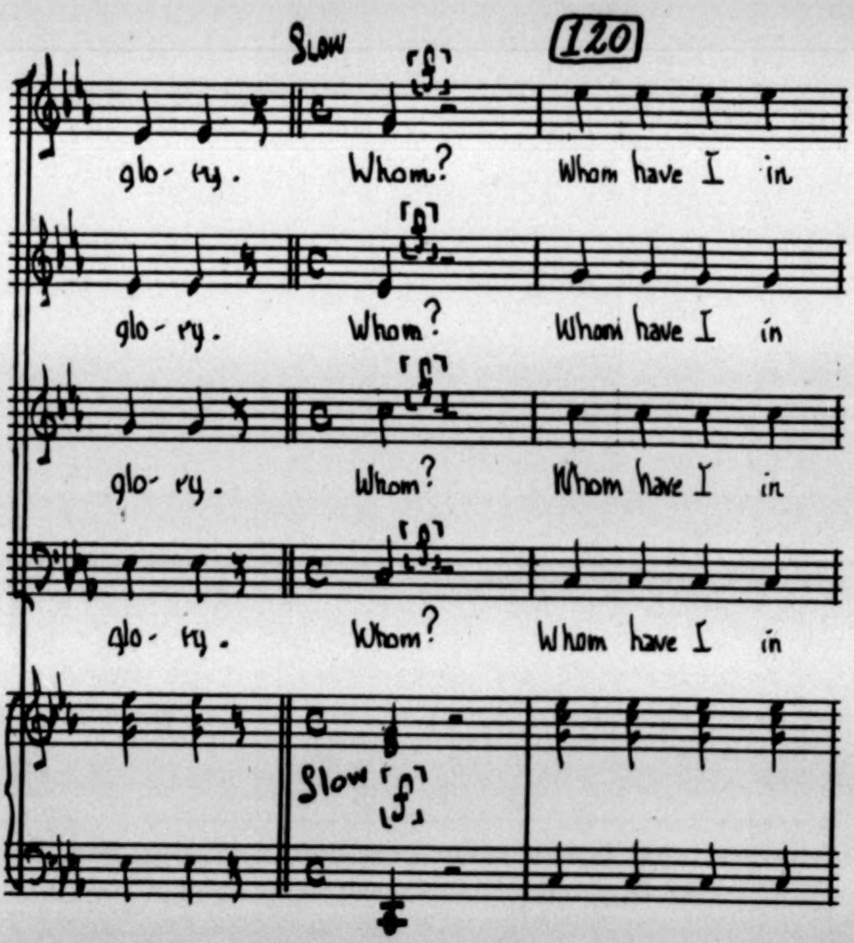

105
af — ter that — re - ceive me with glo - ry, with
af. - ter that re - ceive me with glo - ry, with
af — ter that — re - ceive me with glo - ry, with
af - ter that re ceive me with glo - ry, with

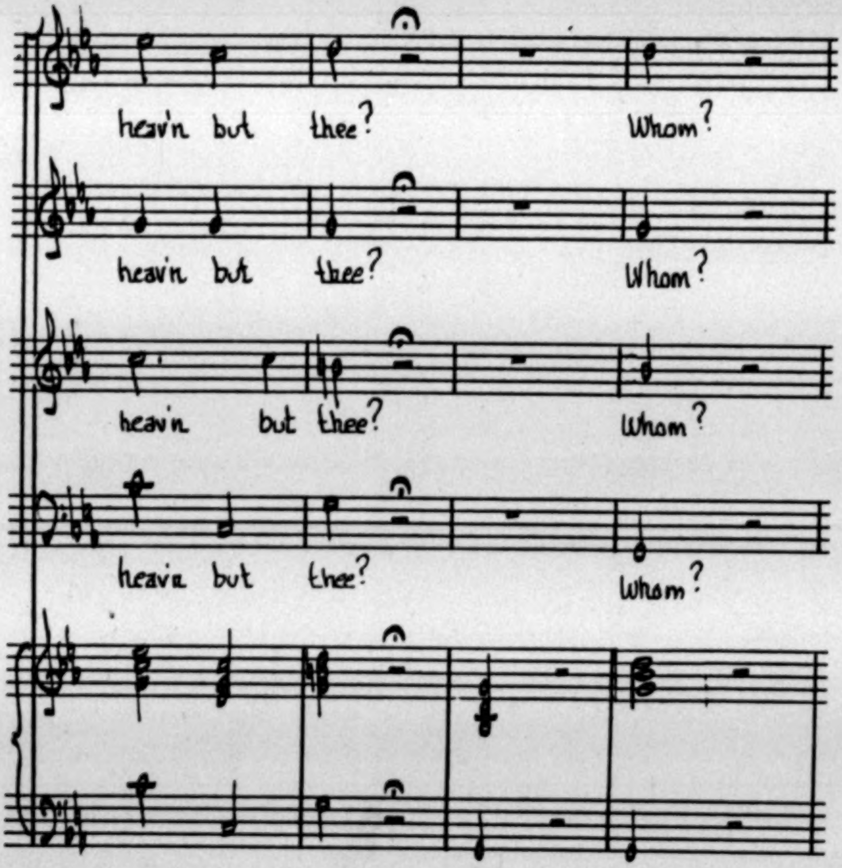

glo ry, with glo
glo ry, with glo
glo ry, with glo
glo ry, with glo

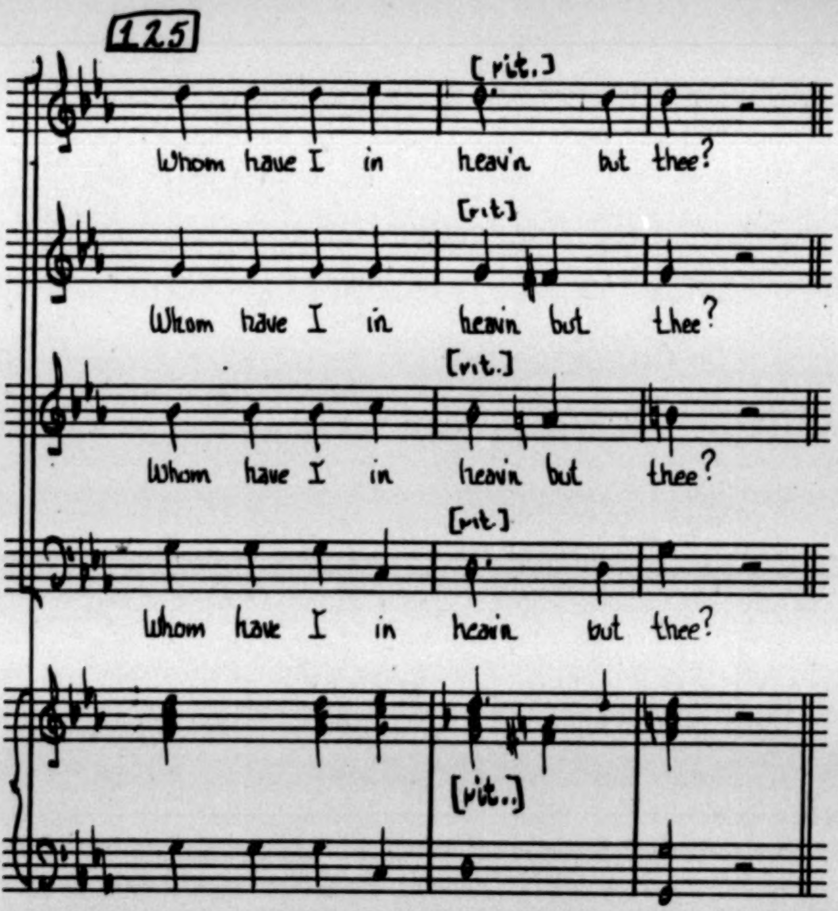

110
ry, with glo
ry, with glo
ry, with glo ry,
ry, with glo ry,

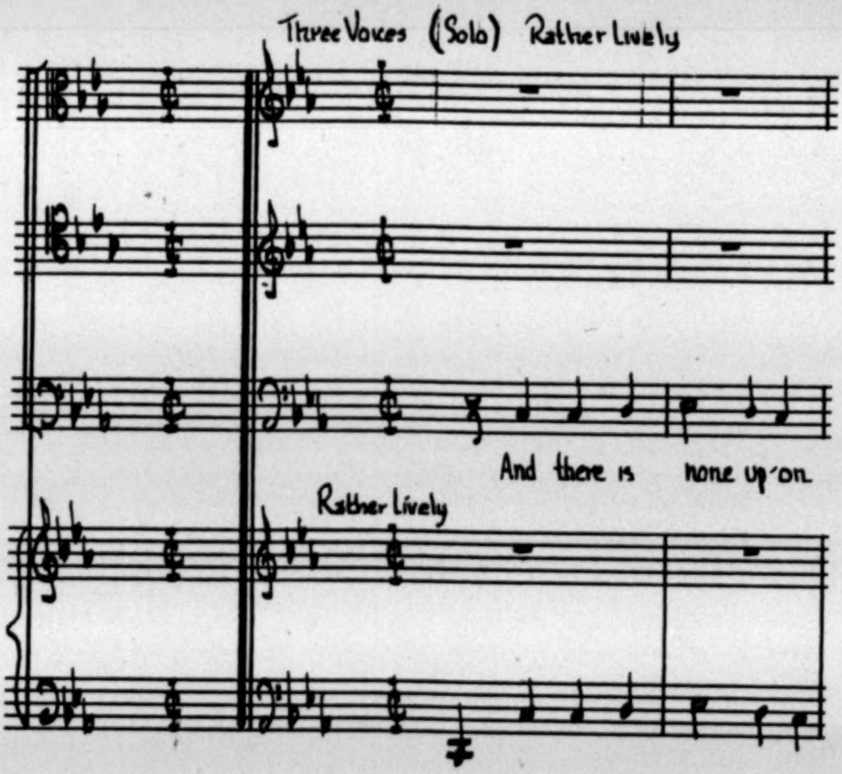

ry, re- ceive
ry, with glo
with glo
with glo

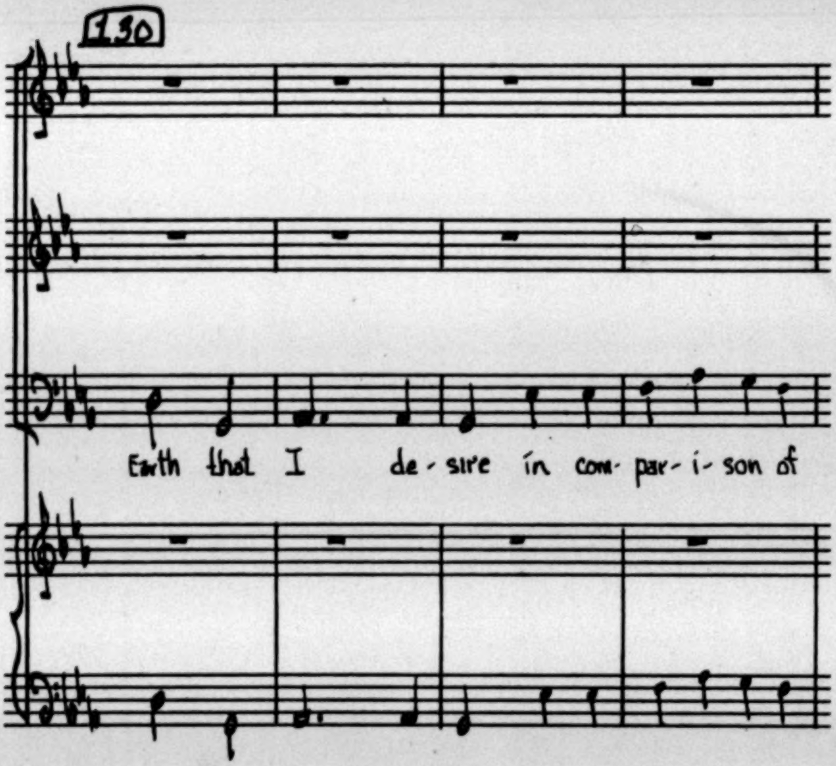

115
me with glo - ry, re - ceive me with
ry, re - ceive me. re - ceive me with
ry, re - ceive me, re - ceive me with
ru re - ceive me, re - ceive me with

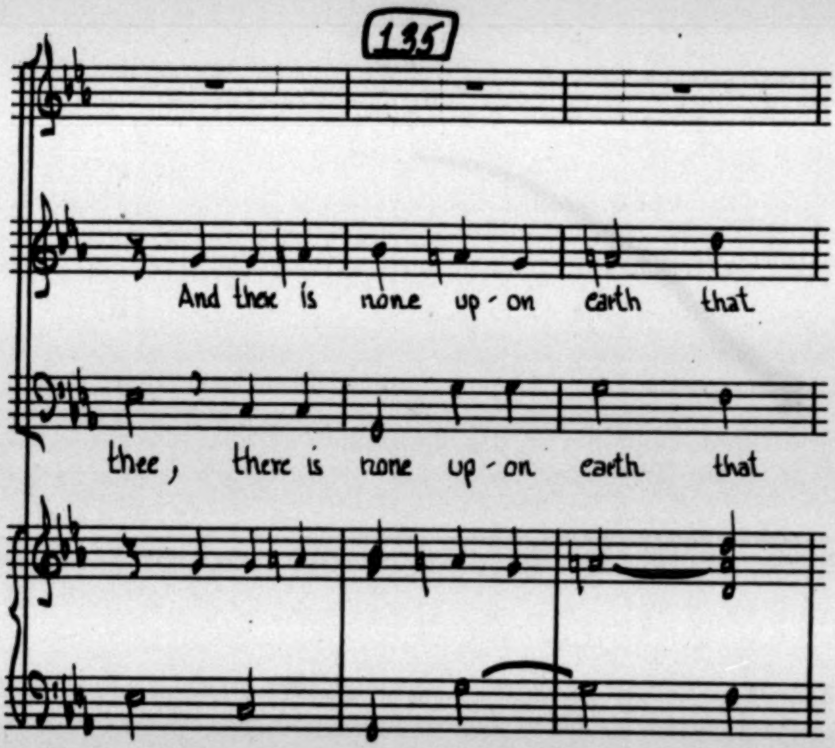

Slow
120
f
glo- ry.
Whom?
Whom have I in
glo- ry.
Whom?
Whom have I in
glo- ry.
Whom?
Whom have I in
glo- ry.
Whom?
Whom have I in
Slow
f

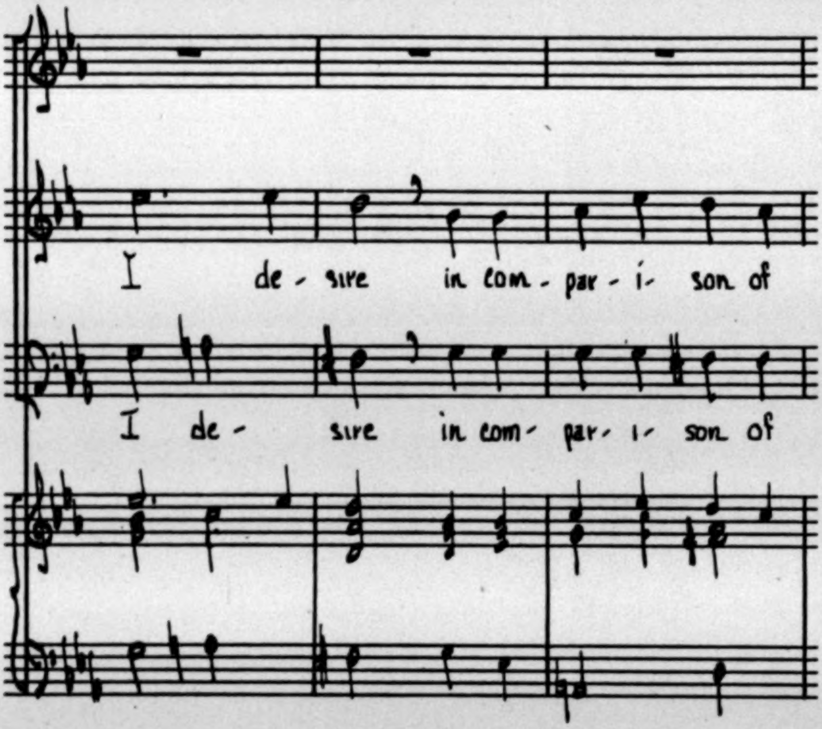

heav'n but thee?
Whom?
heav'n but thee?
Whom?
heav'n but thee?
Whom?
heav'n but thee?
Whom?

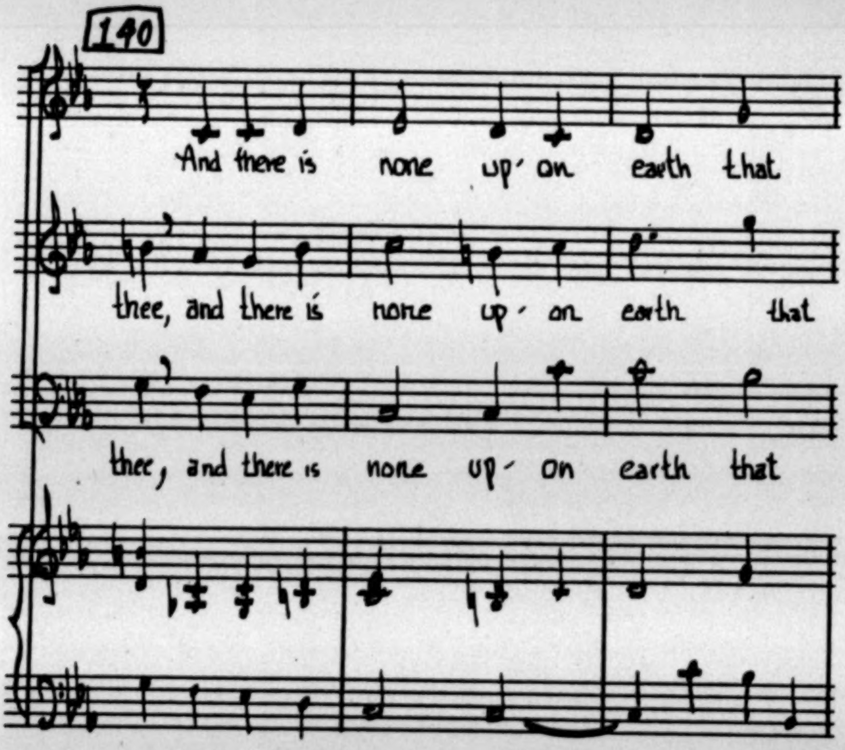

125
[rit.]
Whom have I in heav'n but thee?
[rit.]
Whom have I in heav'n but thee?
[rit.]
Whom have I in heav'n but thee?
[rit.]
Whom have I in heav'n but thee?
[rit..]

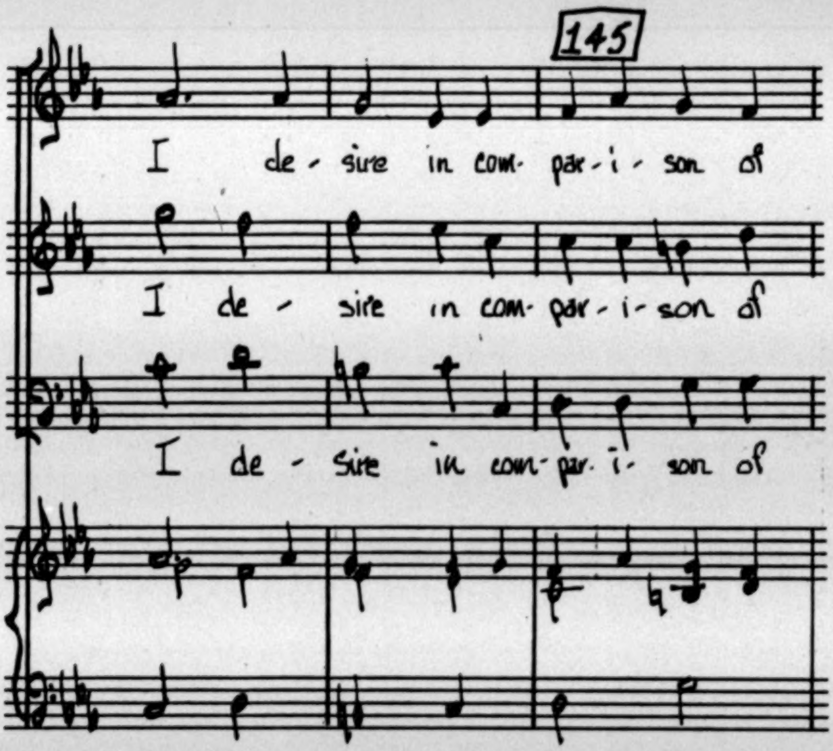

Three Voices (Solo) Rather Lively
And there is none up'on
Rather Lively

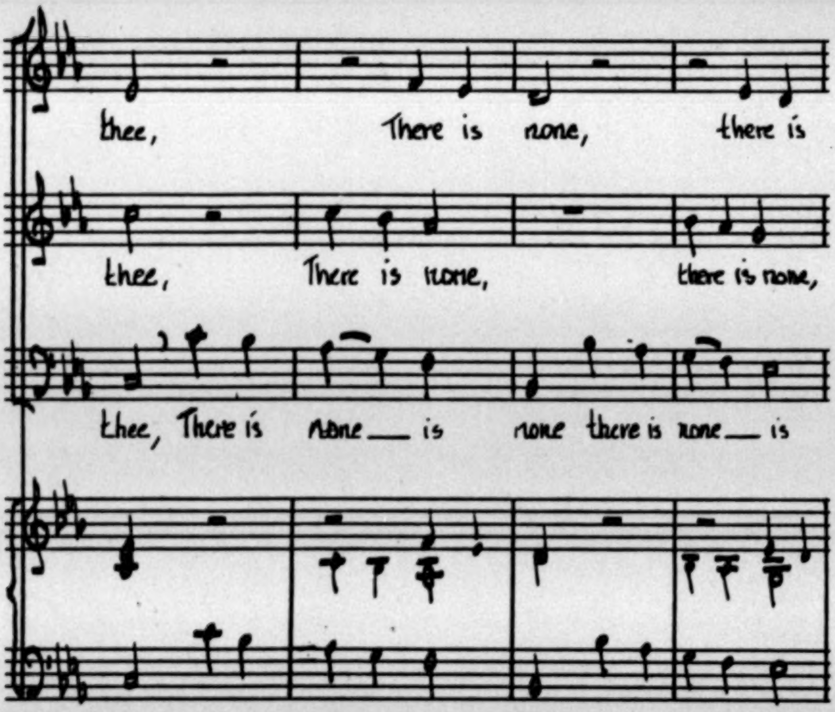

130
Earth that I de - sire in com - par - i - son of

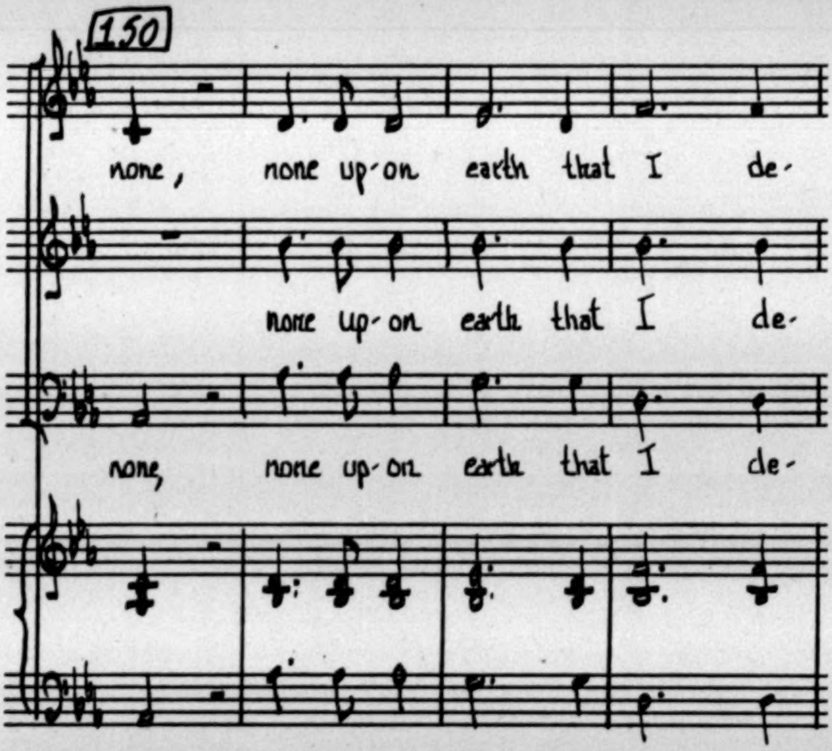

135
And there is none up-on earth that
thee, there is none up-on earth that

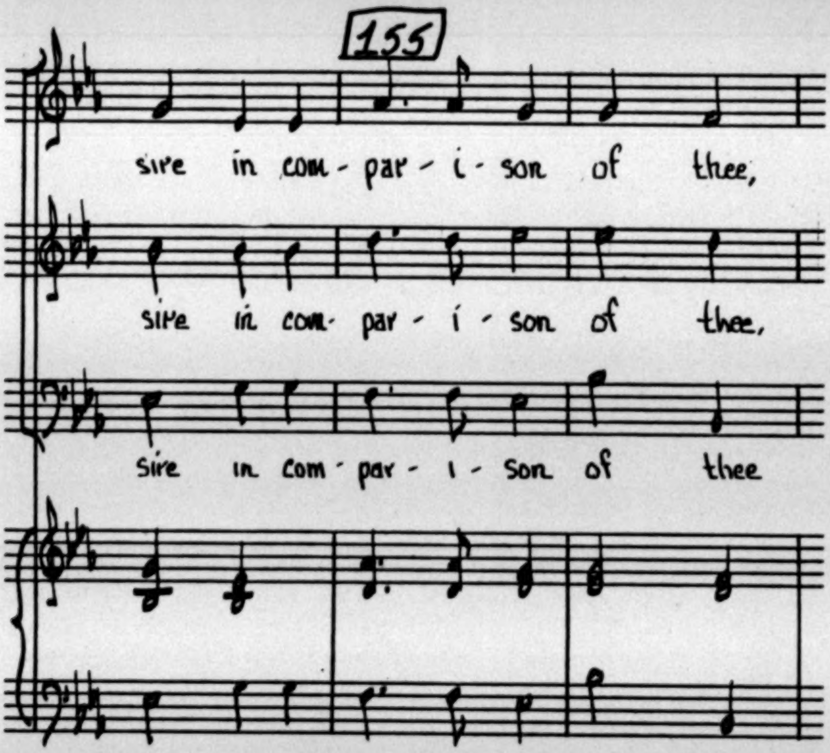

I de - sire in com - par - i - son of
I de - sire in com - par - i - son of

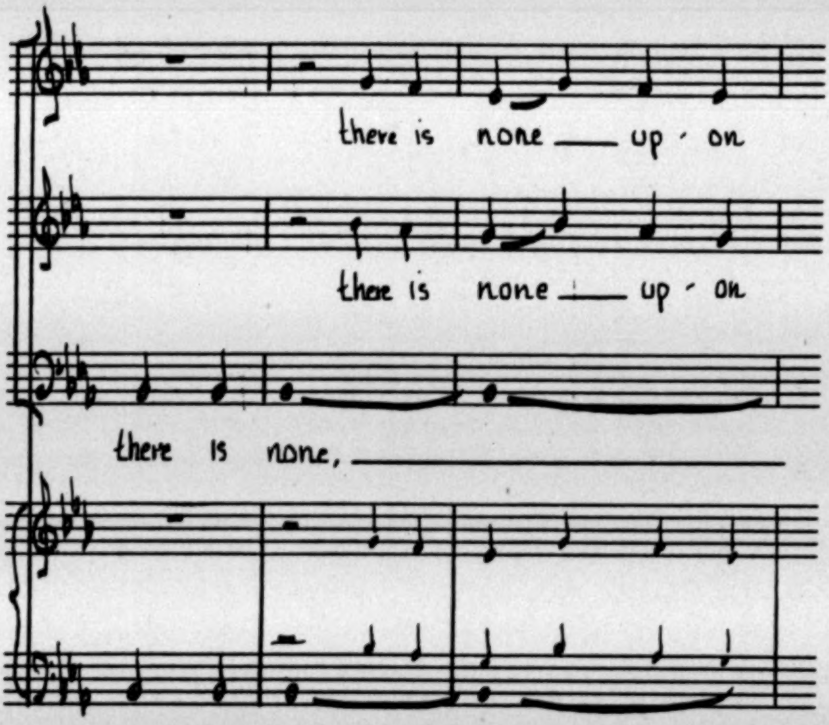

140
And there is none up- on earth that
thee, and there is none up- on earth that
thee, and there is none up- on earth that

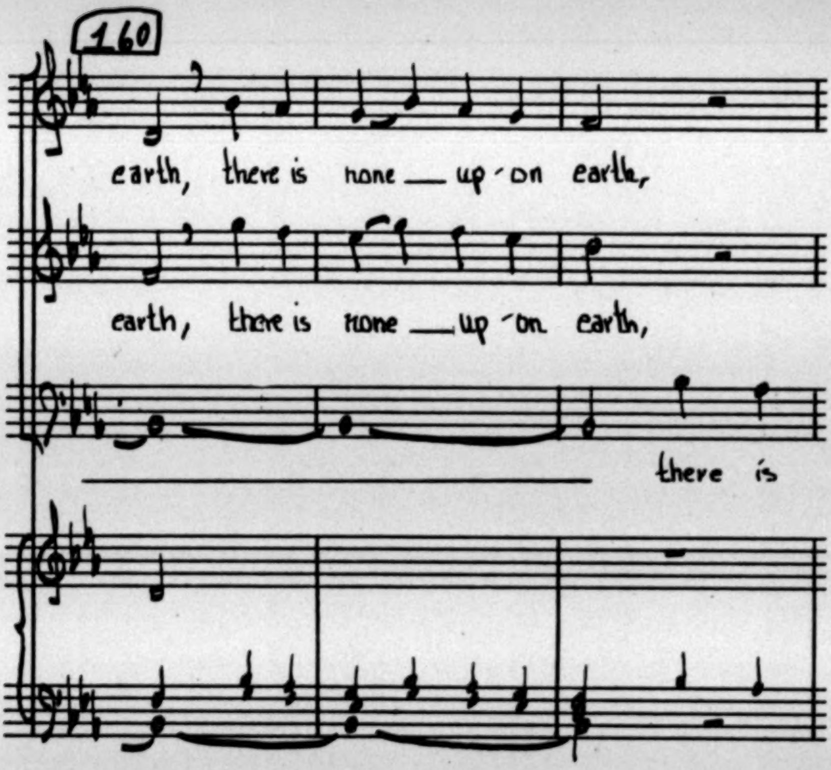

145
I de - sire in com - par - i - son of
I de - sire in com - par - i - son of
I de - sire in com - par - i - son of

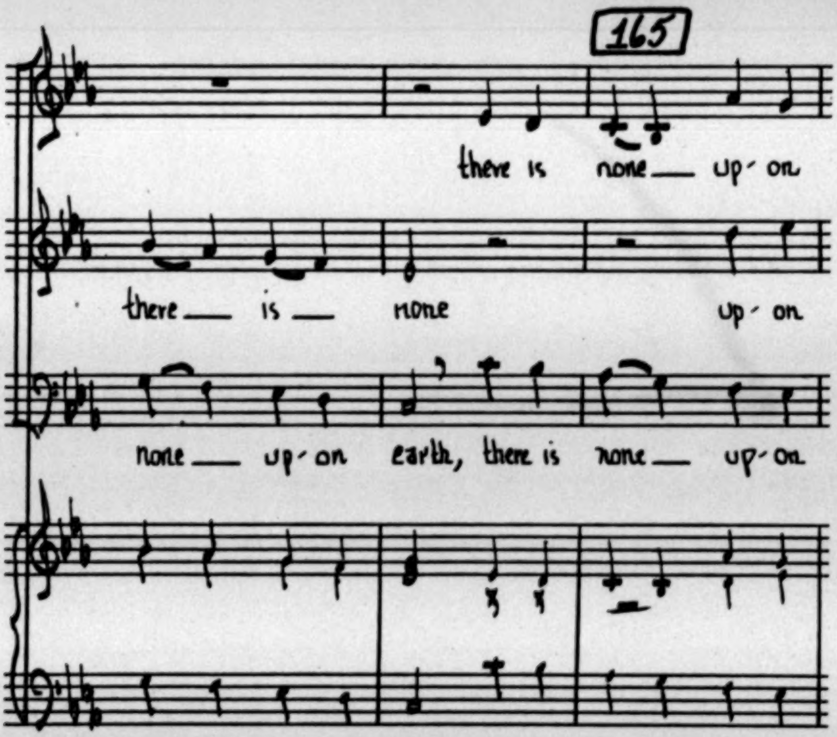

thee, There is none, there is
thee, There is none, there is none,
thee, There is none — is none there is none — is

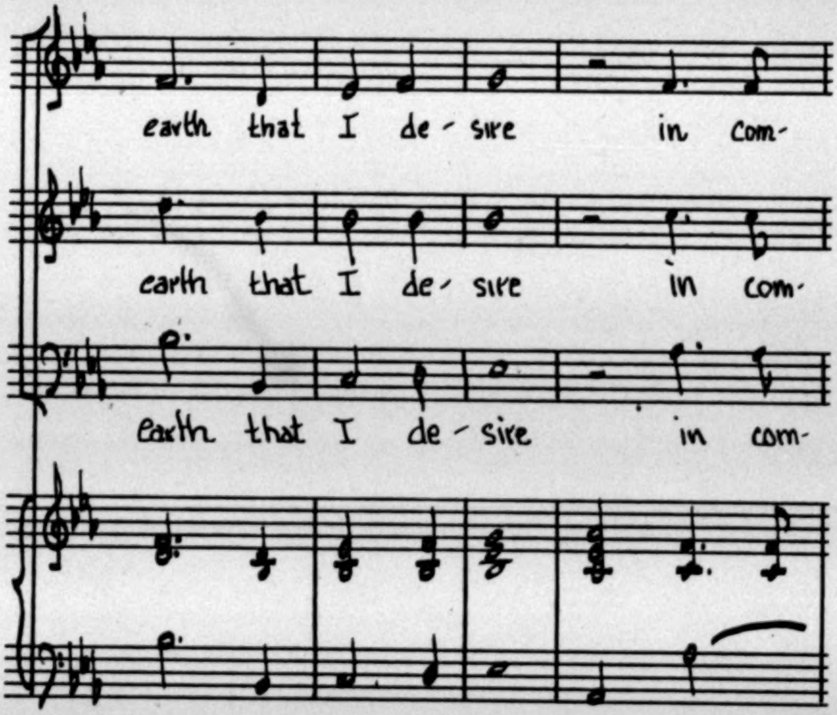

150
none, none up-on earth that I de-
none up-on earth that I de-
none, none up-on earth that I de-

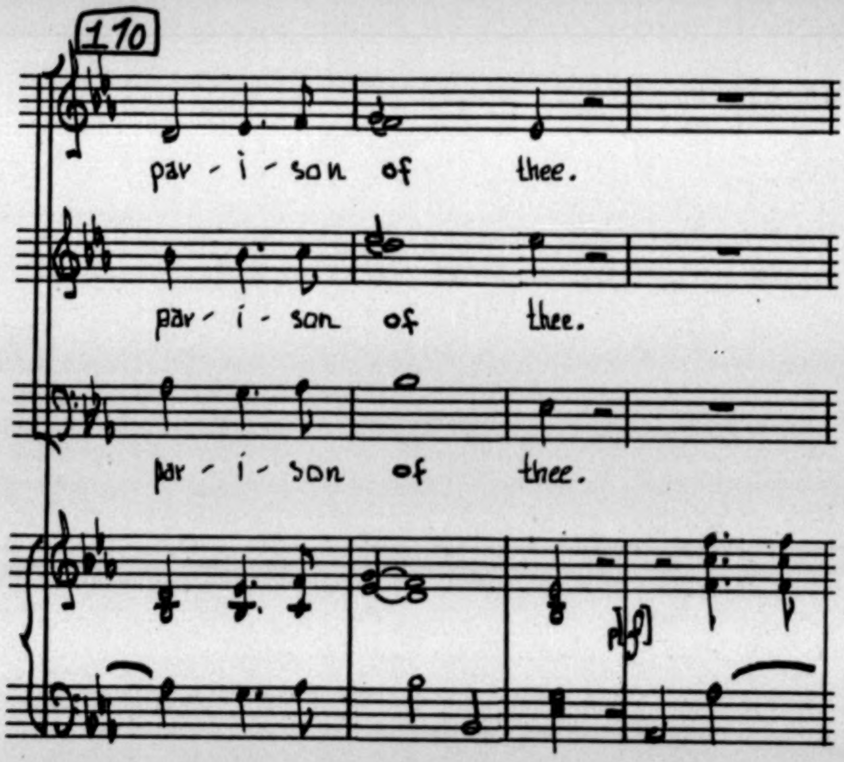

155
sire in com - par - i - son of thee,
sire in com - par - i - son of thee,
sire in com - par - i - son of thee

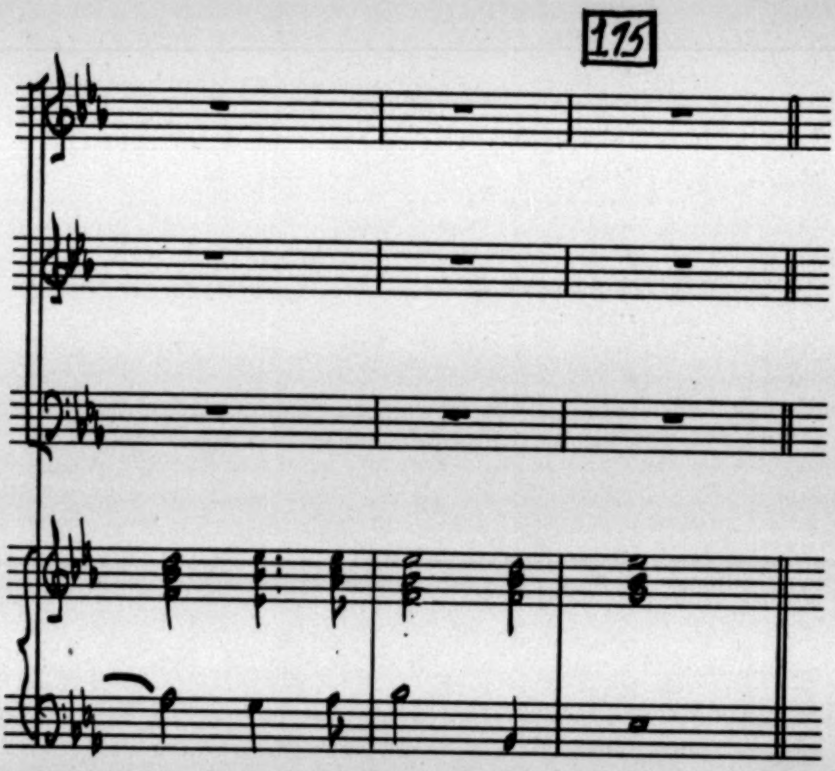

there is none ___ up - on
there is none ___ up - on
there is none, ___

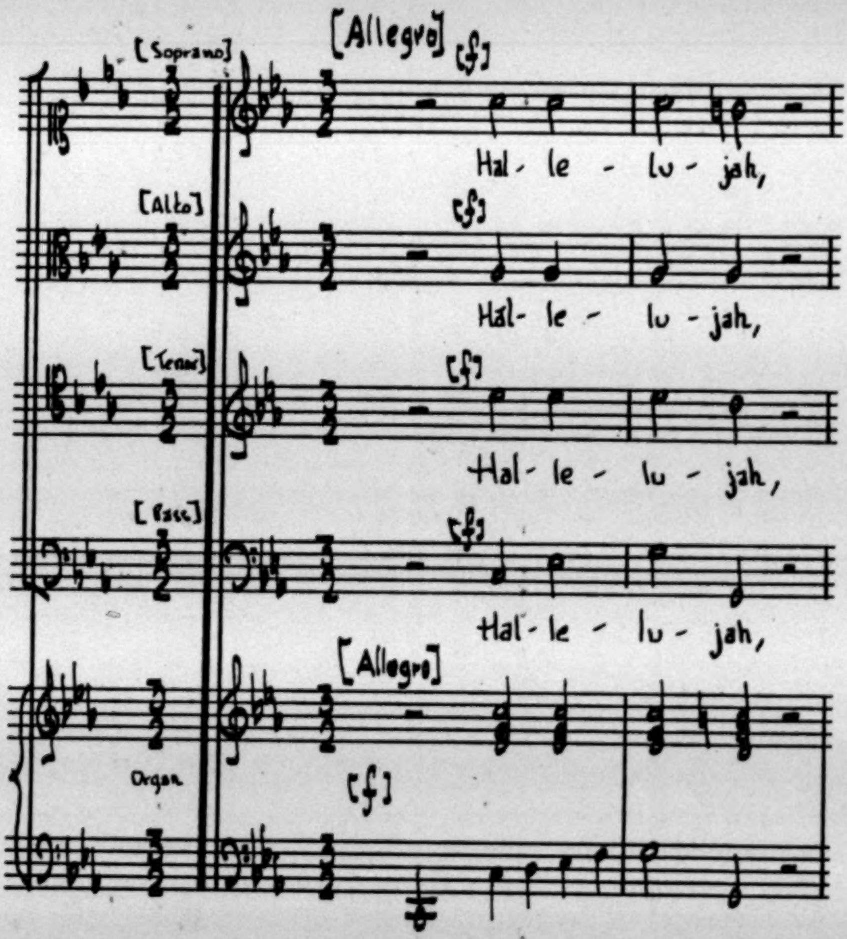

160
earth, there is none — up-on earth,
earth, there is none — up-on earth,
there is

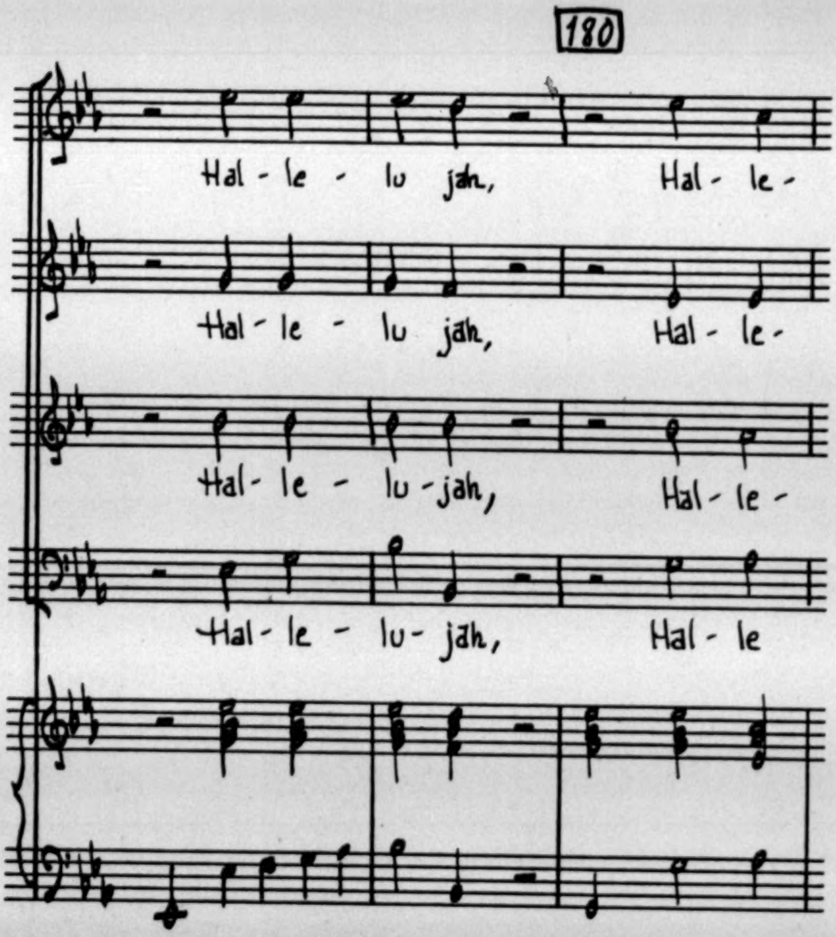

165
there is none — up-on
there — is — none up-on
none — up-on earth, there is none — up-on

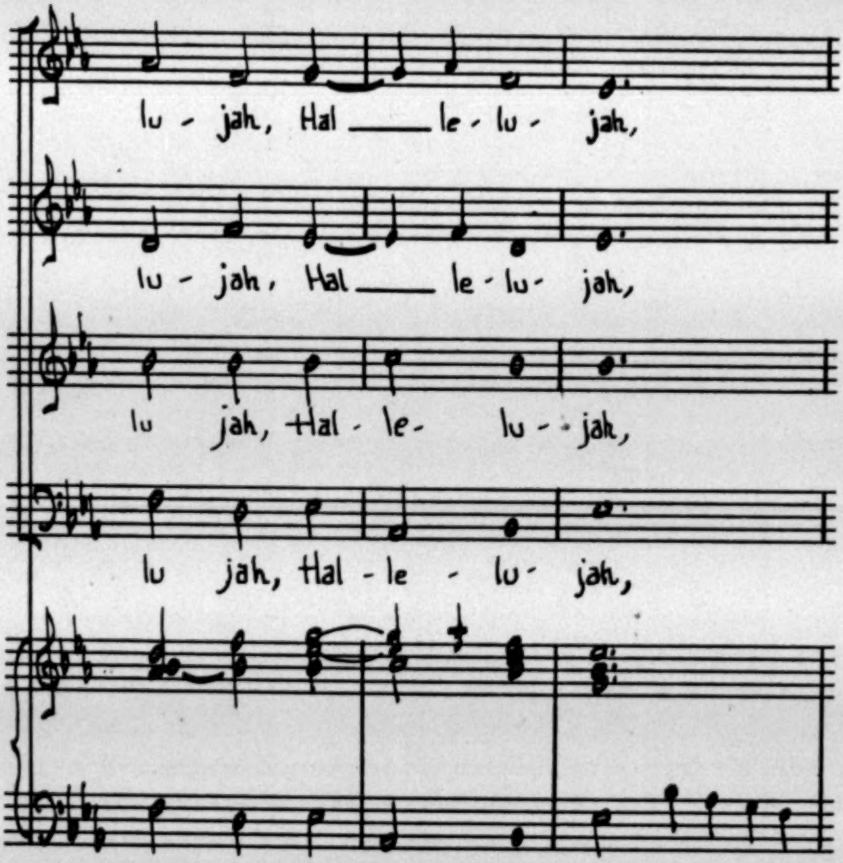

earth that I de - sire in com-
earth that I de - sire in com-
earth that I de - sire in com-

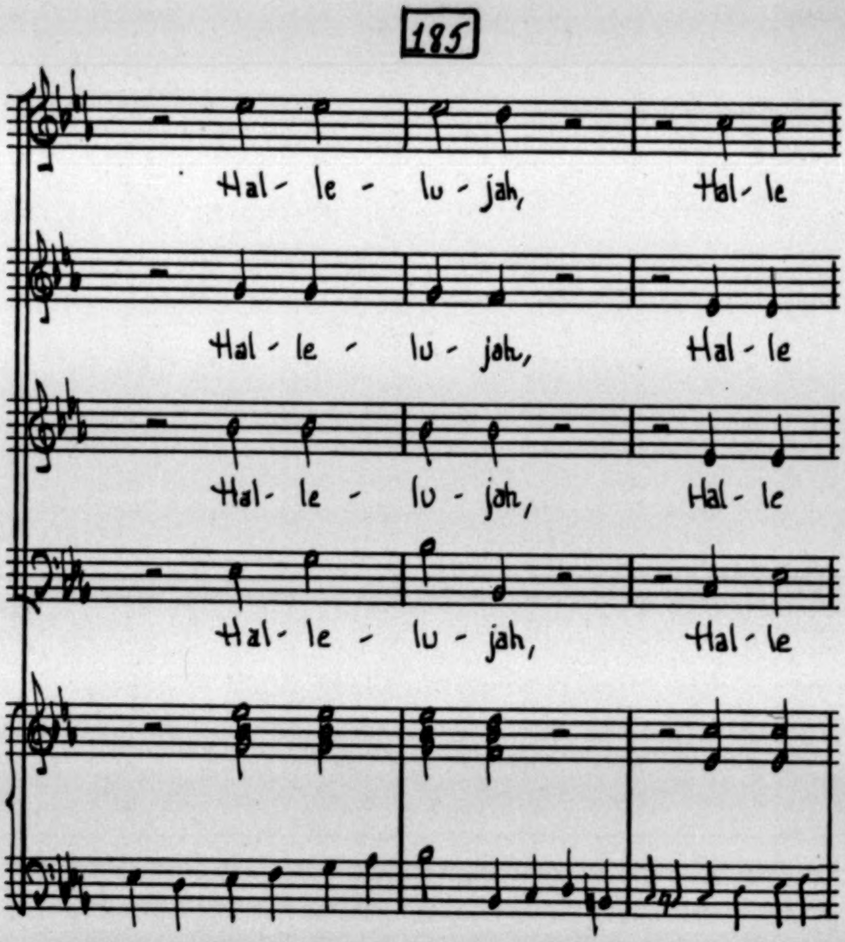

170
par - i - son of thee.
par - i - son of thee.
par - i - son of thee.
(f)

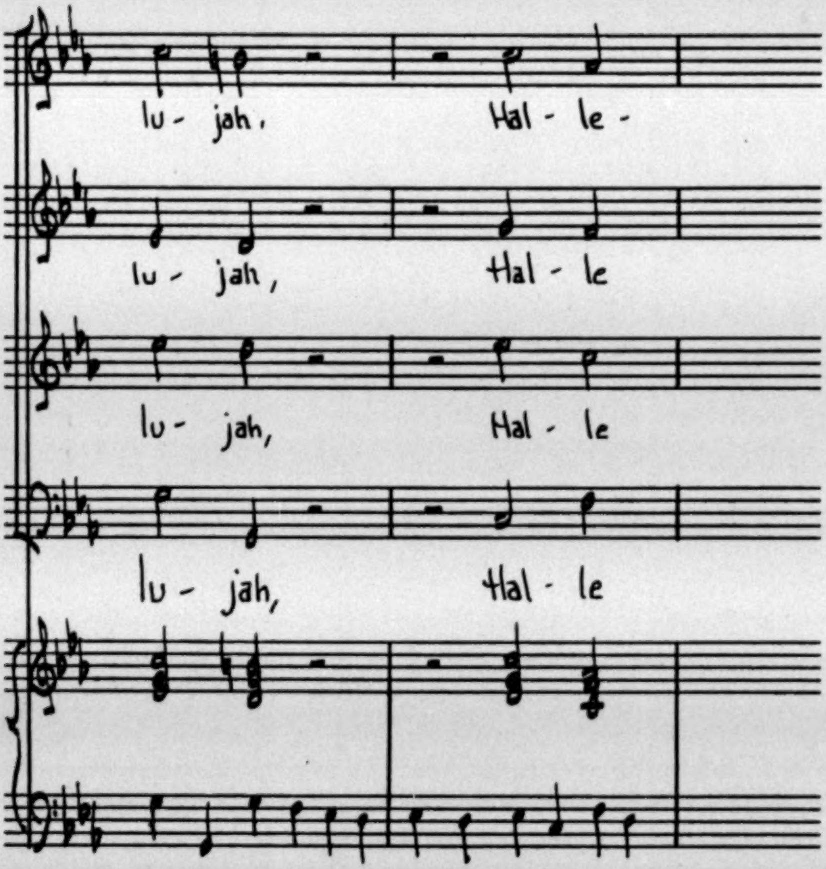

175

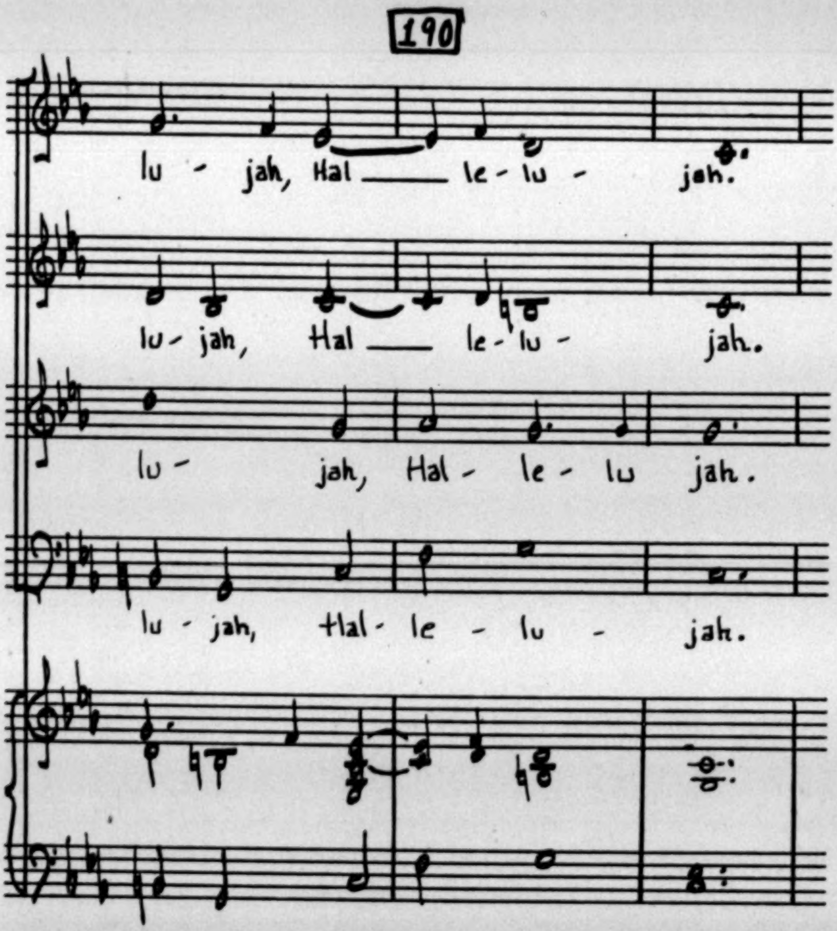

[Allegro]
[f]
[Soprano]
Hal - le - lu - jah,
[Alto]
[f]
Hal - le - lu - jah,
[Tenor]
[f]
Hal - le - lu - jah,
[Basso]
[f]
Hal - le - lu - jah,
[Allegro]
Organ
[f]

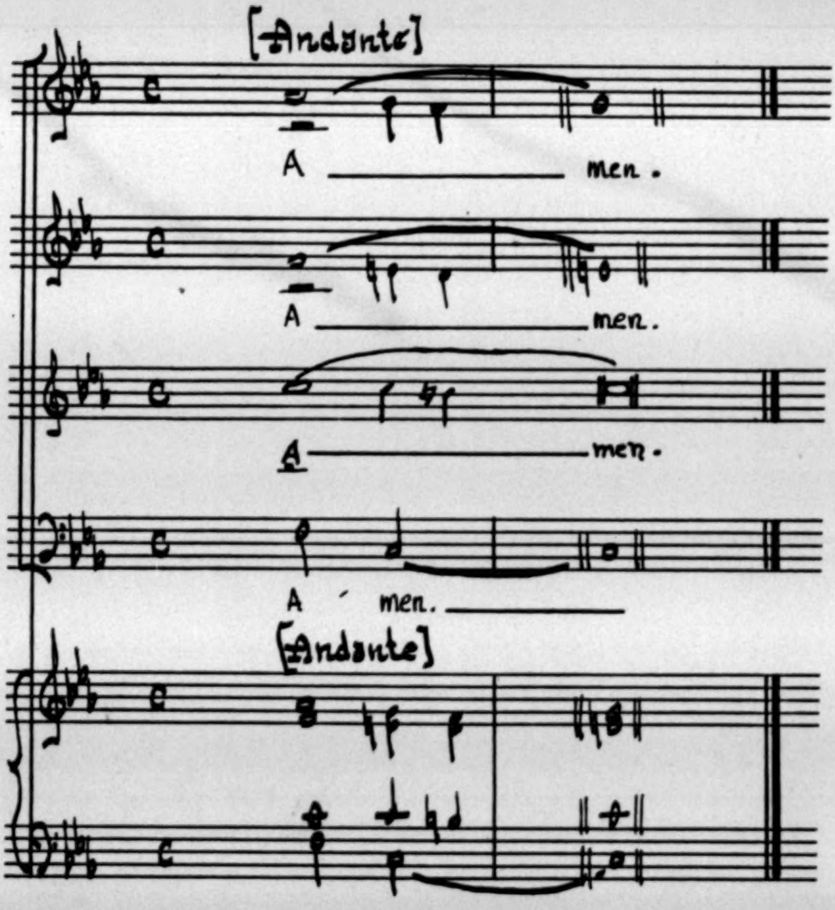

180
Hal - le - lu jah, Hal - le -
Hal - le - lu jah, Hal - le -
Hal - le - lu - jah, Hal - le -
Hal - le - lu - jah, Hal - le


lu - jah, Hal ___ le - lu - jah,
lu - jah, Hal ___ le - lu - jah,
lu jah, Hal - le- lu - - jah,
lu jah, Hal - le - lu - jah,

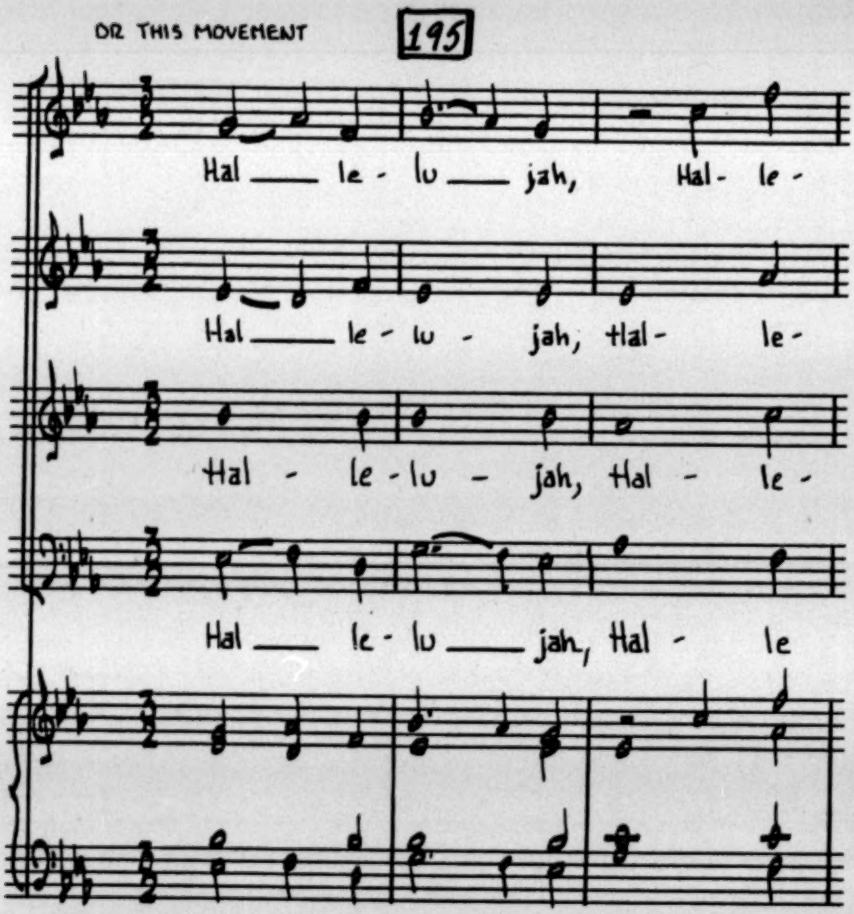

185
Hal - le - lu - jah, Hal - le
Hal - le - lu - jah, Hal - le
Hal - le - lu - jah, Hal - le
Hal - le - lu - jah, Hal - le

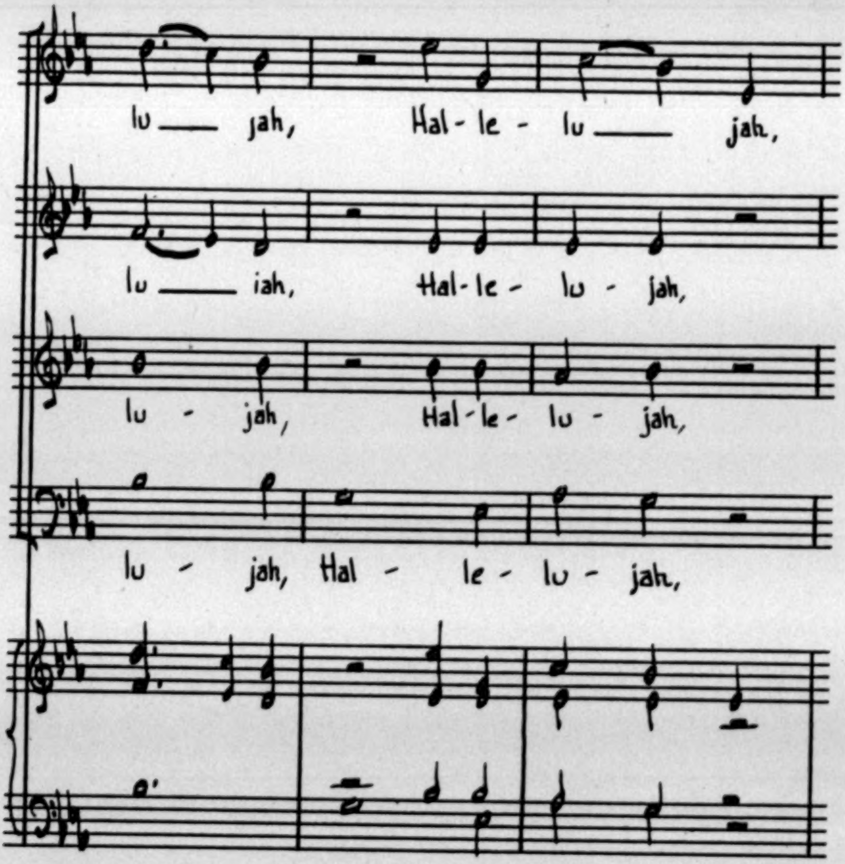

lu - jah, Hal - le -
lu - jah, Hal - le
lu - jah, Hal - le
lu - jah, Hal - le

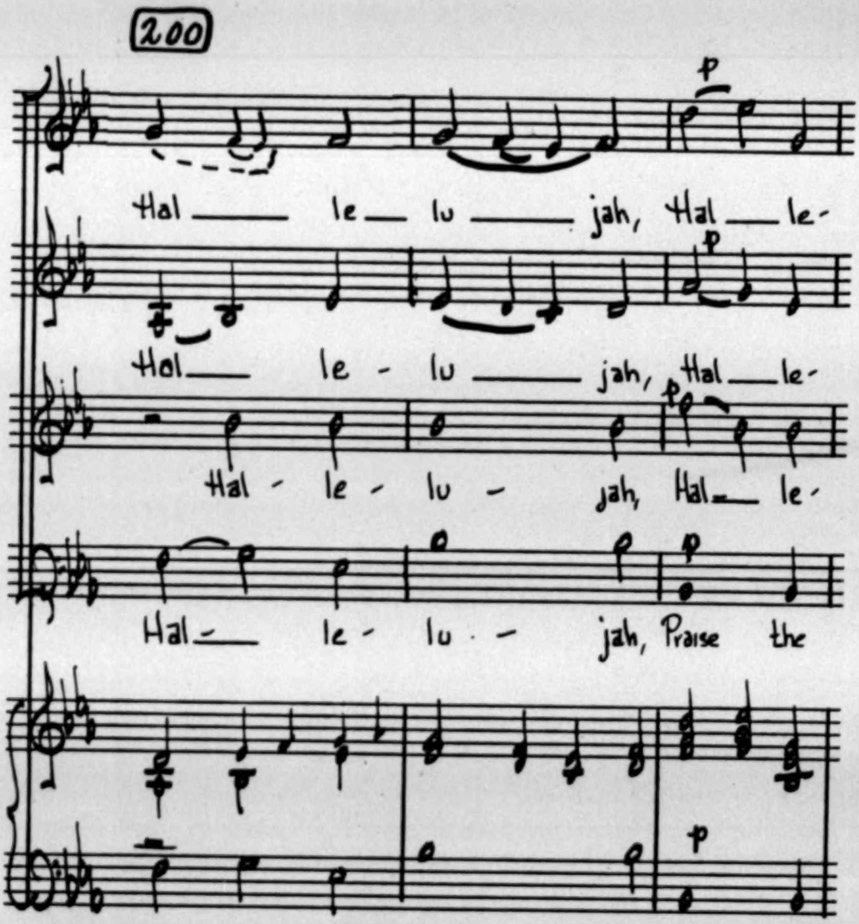

190
lu - jah, Hal — le - lu - jah.
lu - jah, Hal — le - lu - jah.
lu - jah, Hal - le - lu jah.
lu - jah, Hal - le - lu - jah.

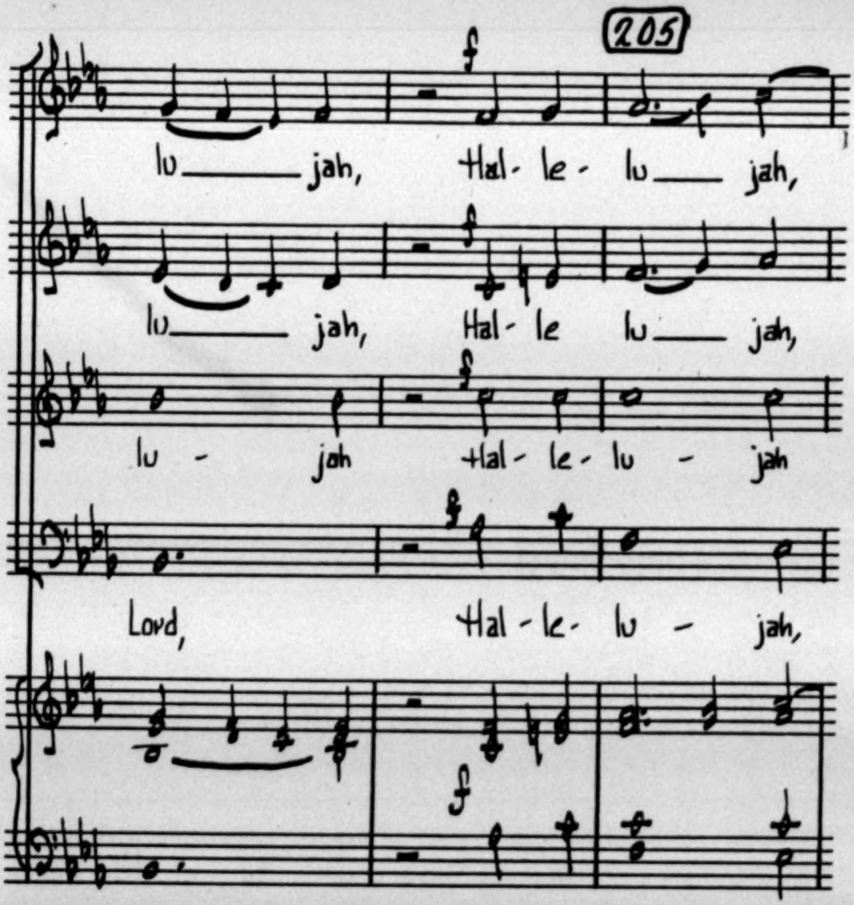

[Andante]
A — men.
A — men.
A — men.
A men. —
[Andante]

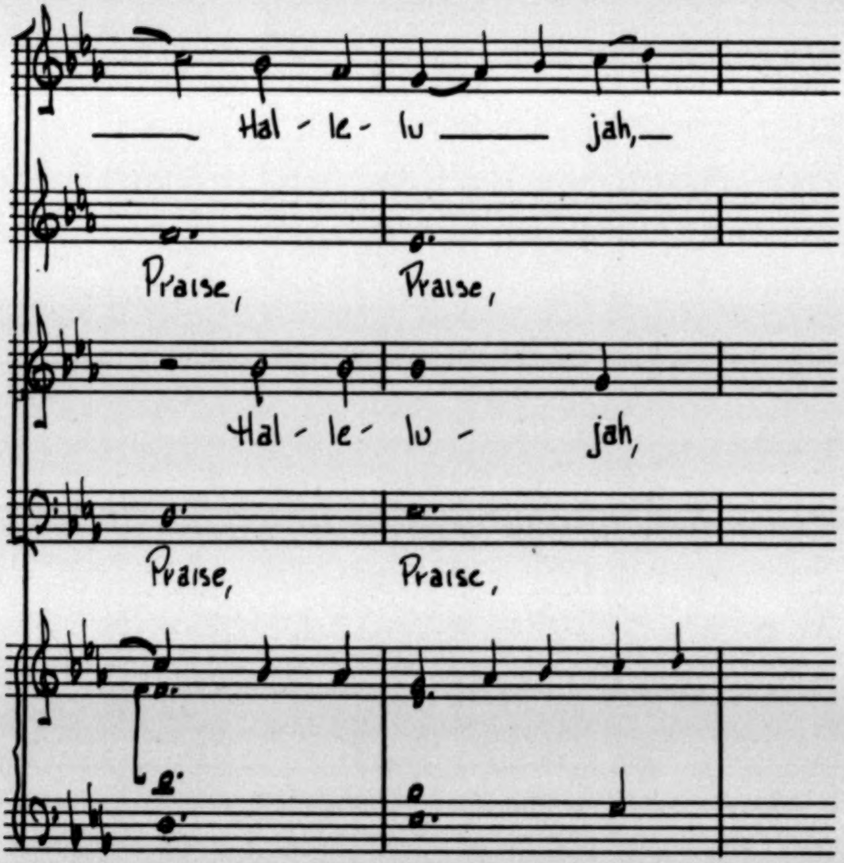
OR THIS MOVEMENT

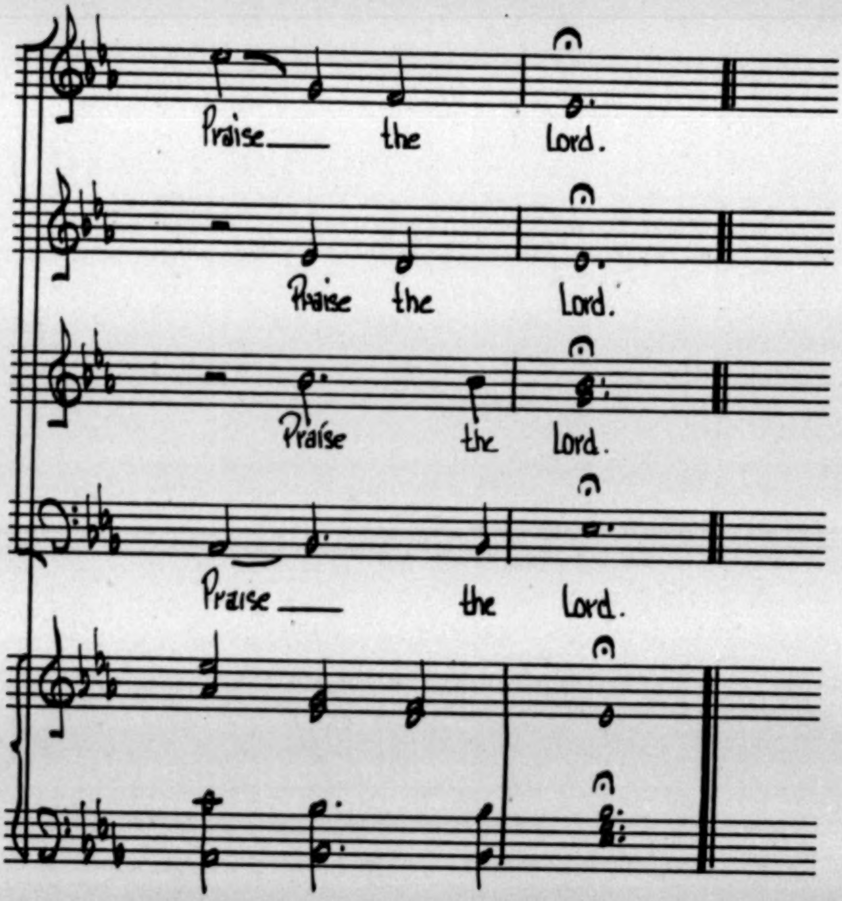

195
Hal — le - lu — jah, Hal- le -
Hal — le - lu - jah, Hal- le-
Hal - le - lu - jah, Hal - le -
Hal — le - lu — jah, Hal - le


lu — jah, Hal - le - lu — jah,
lu — iah, Hal - le - lu - jah,
lu - jah, Hal - le - lu - jah,
lu - jah, Hal - le - lu - jah,


200
p
Hal — le — lu — jah, Hal — le-
p
Hal — le - lu — jah, Hal — le-
p
Hal - le - lu - jah, Hal — le-
p
Hal — le - lu - - jah, Praise the
p


205
f
lu — jah, Hal - le - lu — jah,
lu — jah, Hal - le lu — jah,
lu - jah Hal - le - lu - jah
Lord, Hal - le - lu - jah,


Hal - le - lu — jah, —
Praise, Praise,
Hal - le - lu - jah,
Praise, Praise,

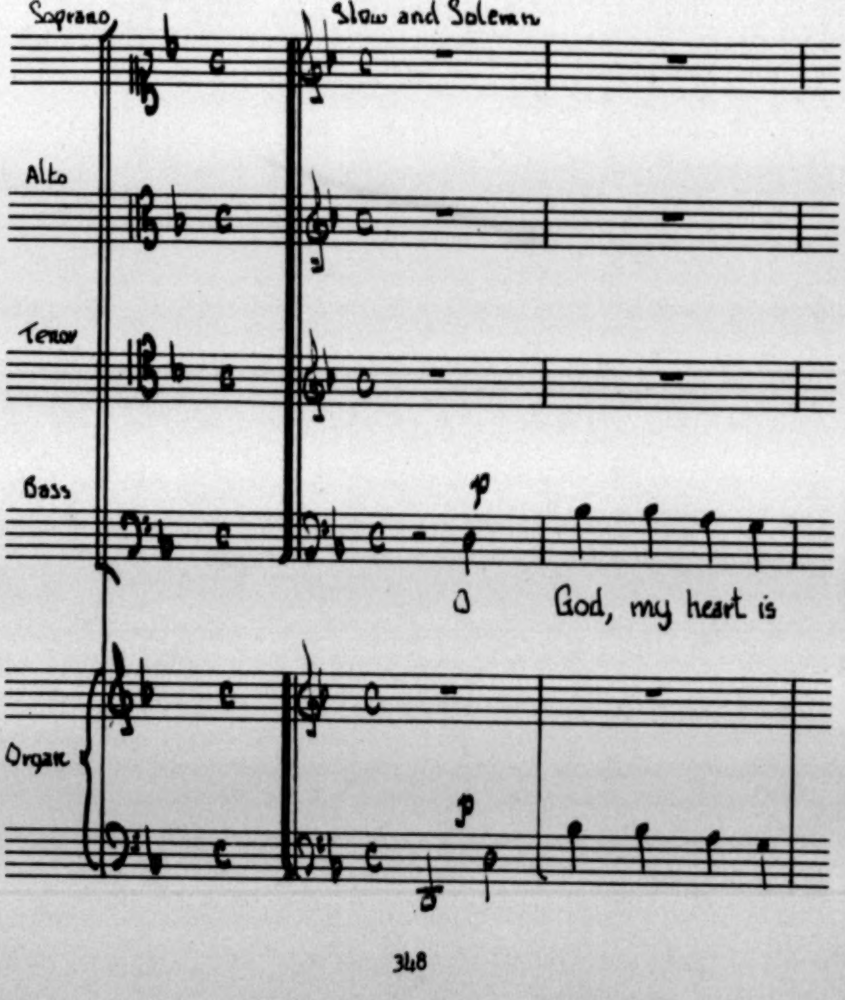

Praise___ the Lord.
Praise the Lord.
Praise the Lord.
Praise___ the Lord.

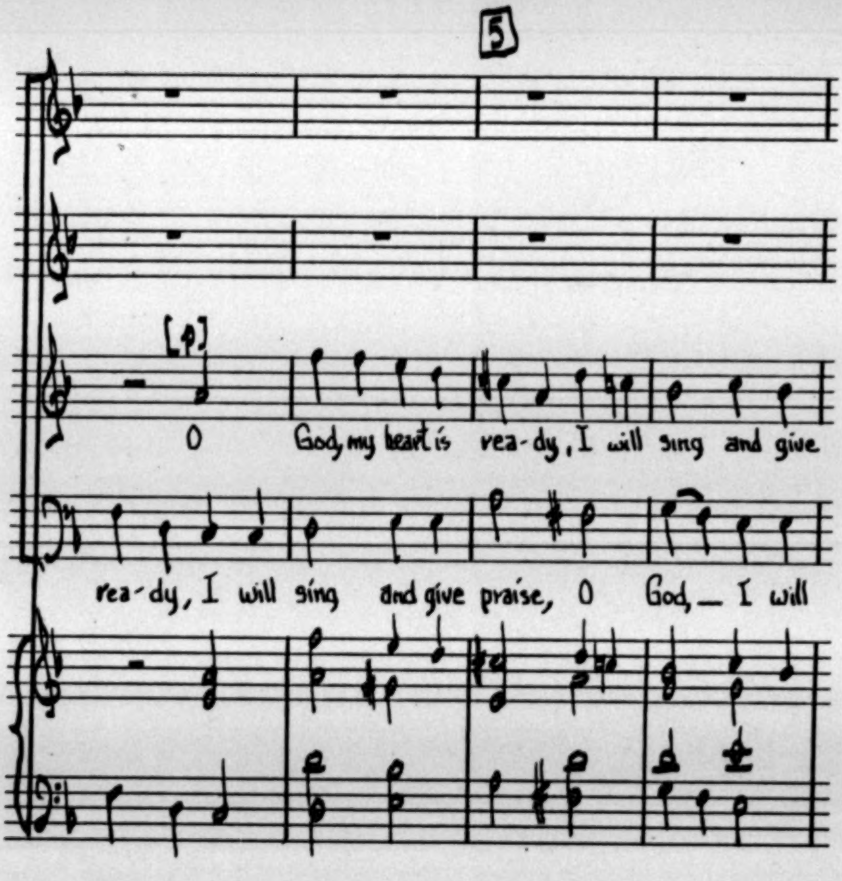
O God, My Heart is Ready

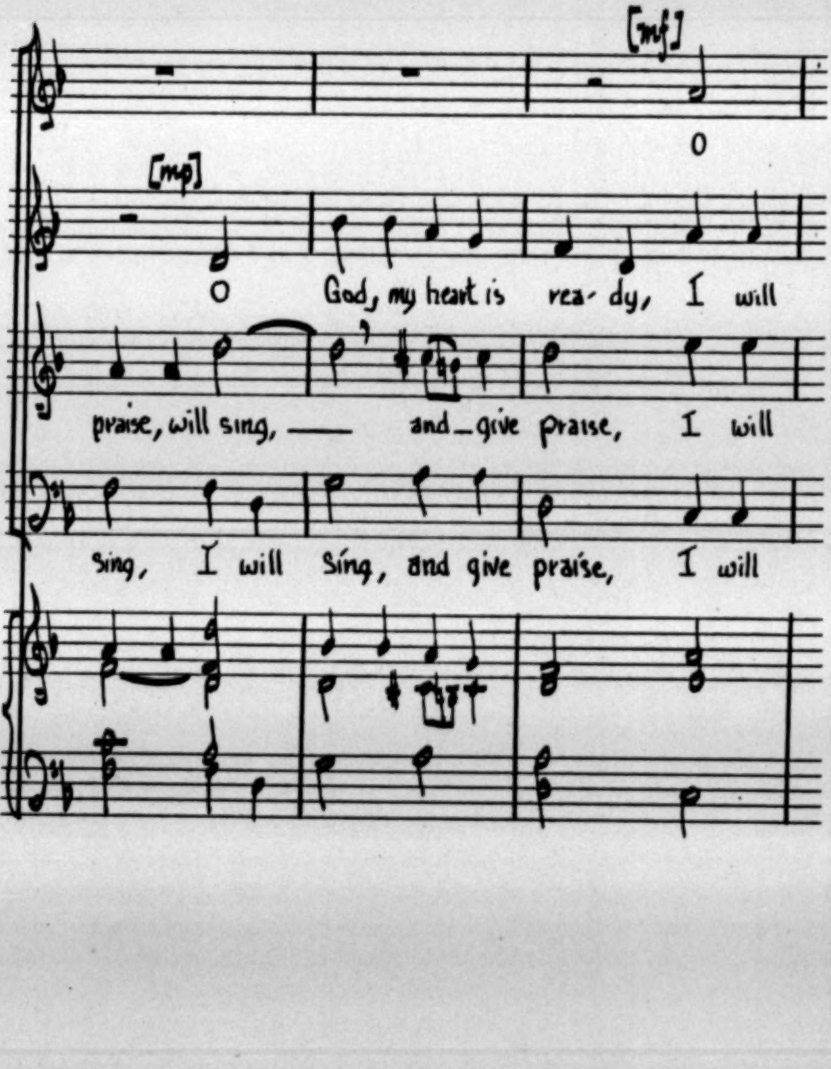
for Soli, Chorus, and Organ

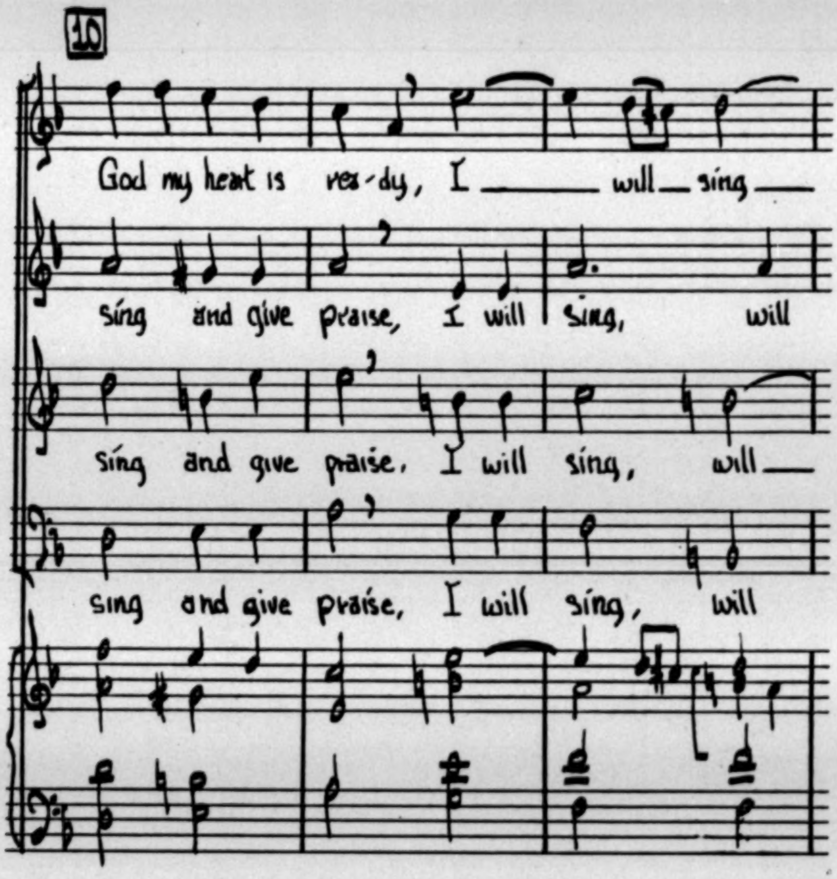
Charles Wesley, Jr.

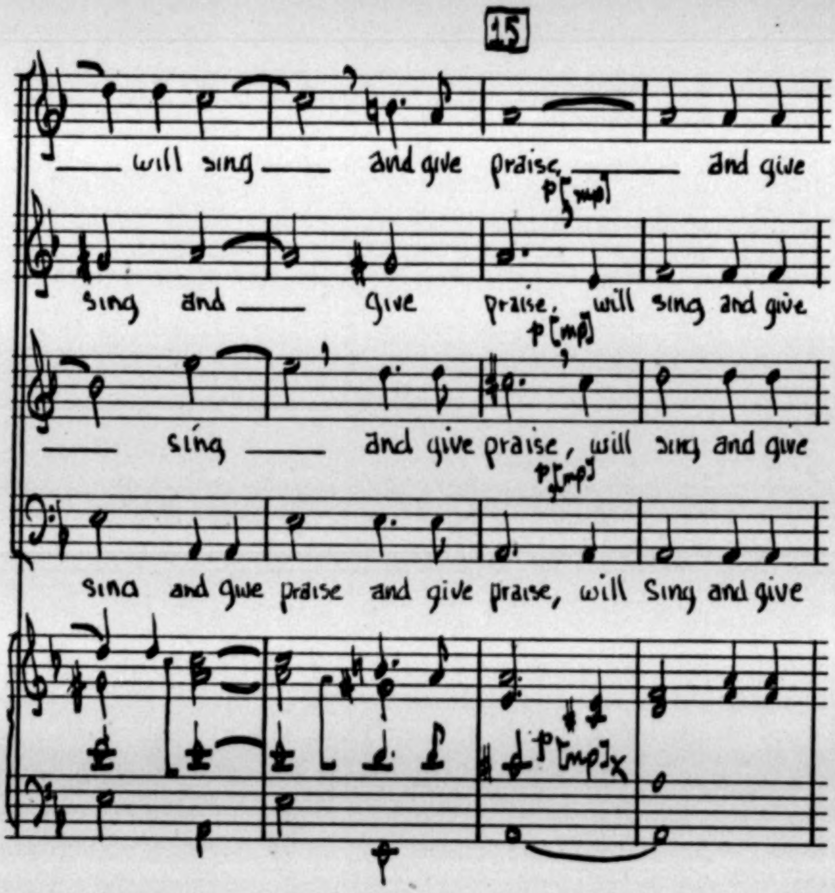
Psalm 108

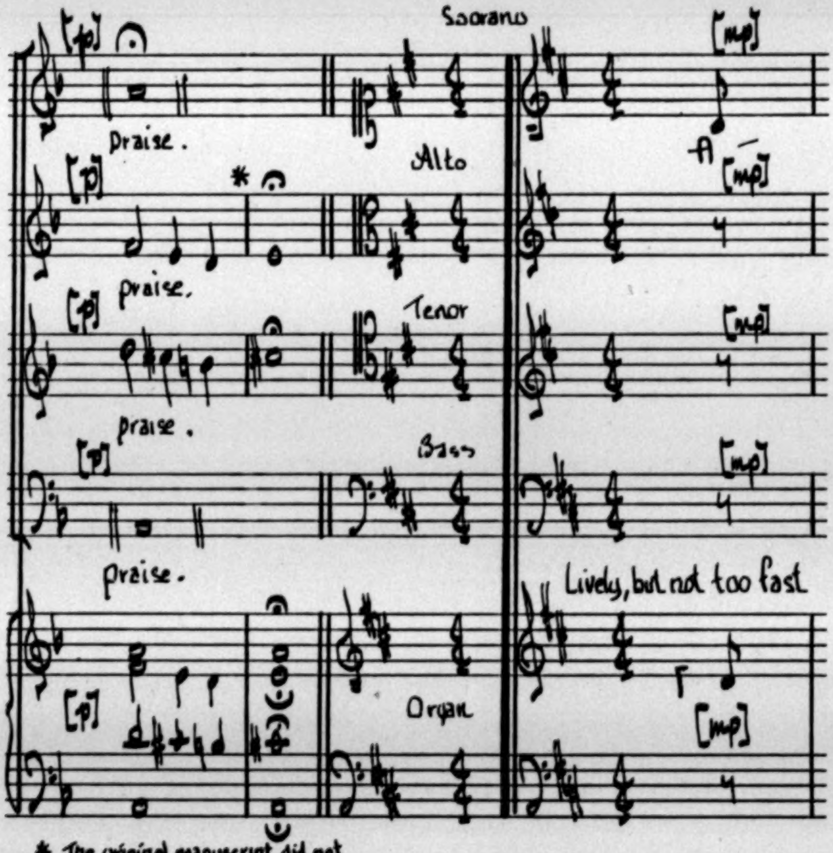

Slow and Solemn
Soprano
Alto
Tenor
Bass
Organ
p
O God, my heart is
p


5
[p]
O God, my heart is rea-dy, I will sing and give
rea-dy, I will sing and give praise, O God, — I will

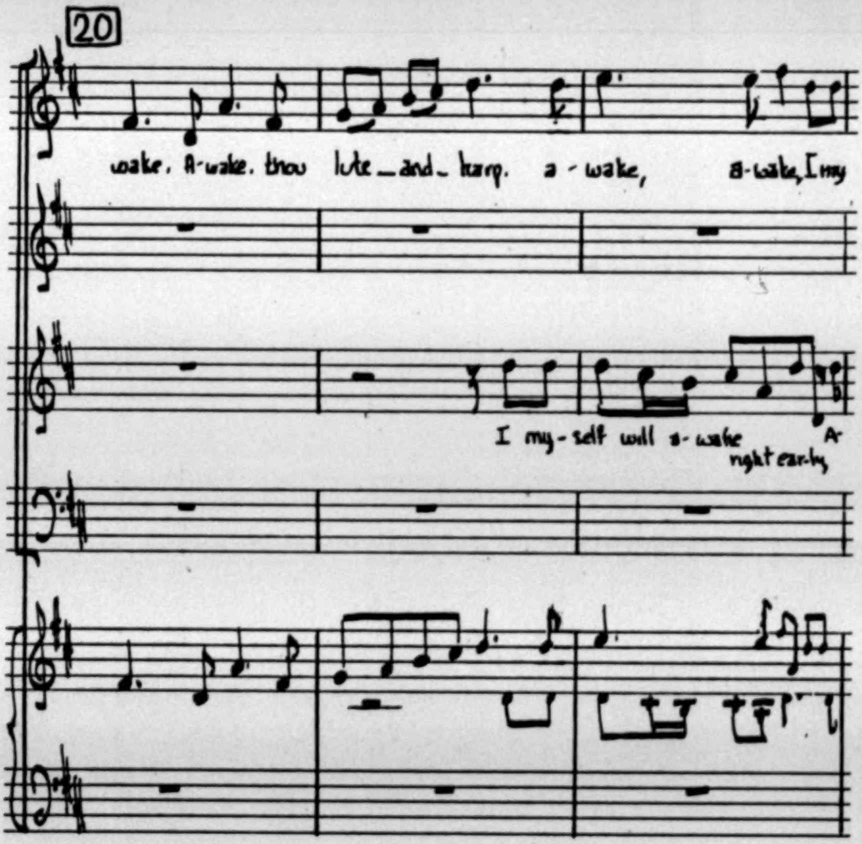

[mf]
O
[mp]
O God, my heart is rea - dy, I will
praise, will sing, ___ and _ give praise, I will
sing, I will sing, and give praise, I will

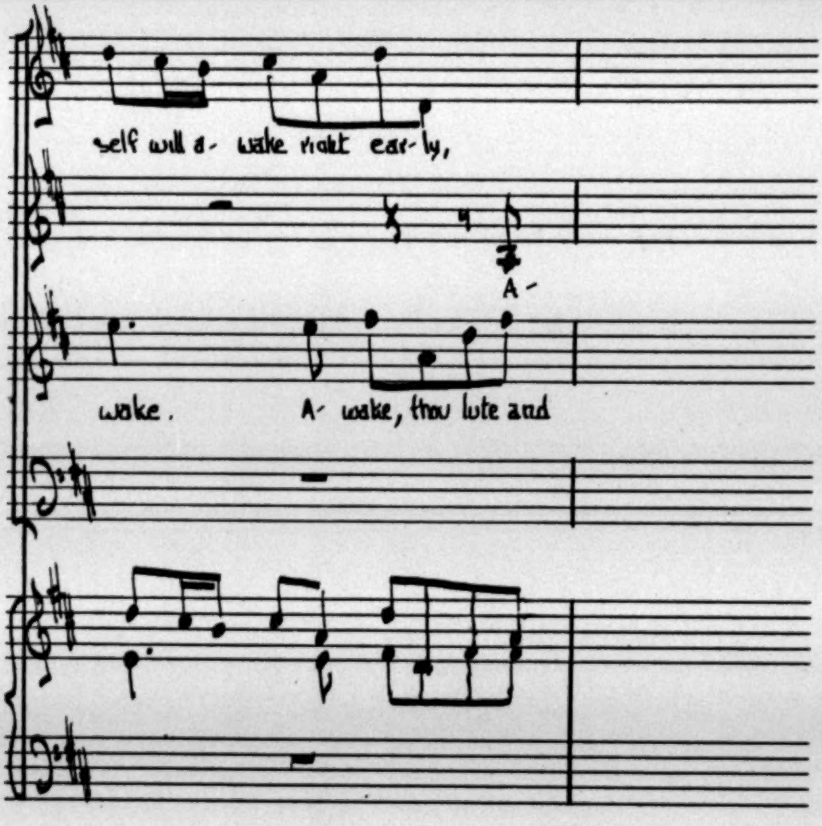

10
God my heart is rea-dy, I ___ will __ sing ___
sing and give praise, I will sing, will
sing and give praise. I will sing, will ___
sing and give praise, I will sing, will

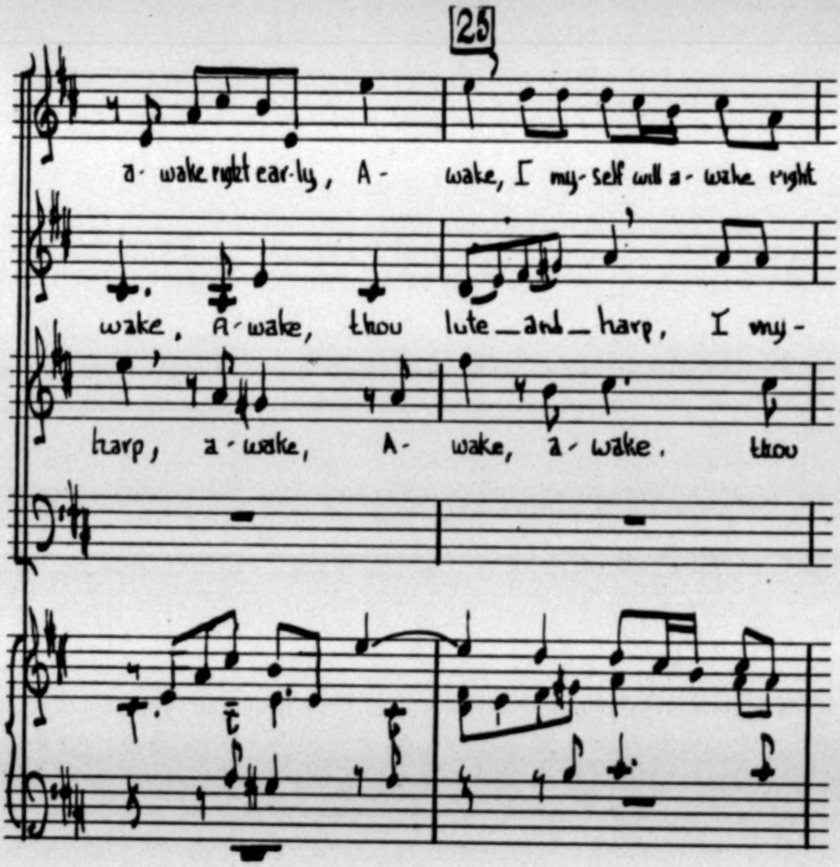

15
will sing and give praise, and give
p [mp]
sing and give praise, will sing and give
p [mp]
sing and give praise, will sing and give
p [mp]
sing and give praise and give praise, will sing and give
p [mp]

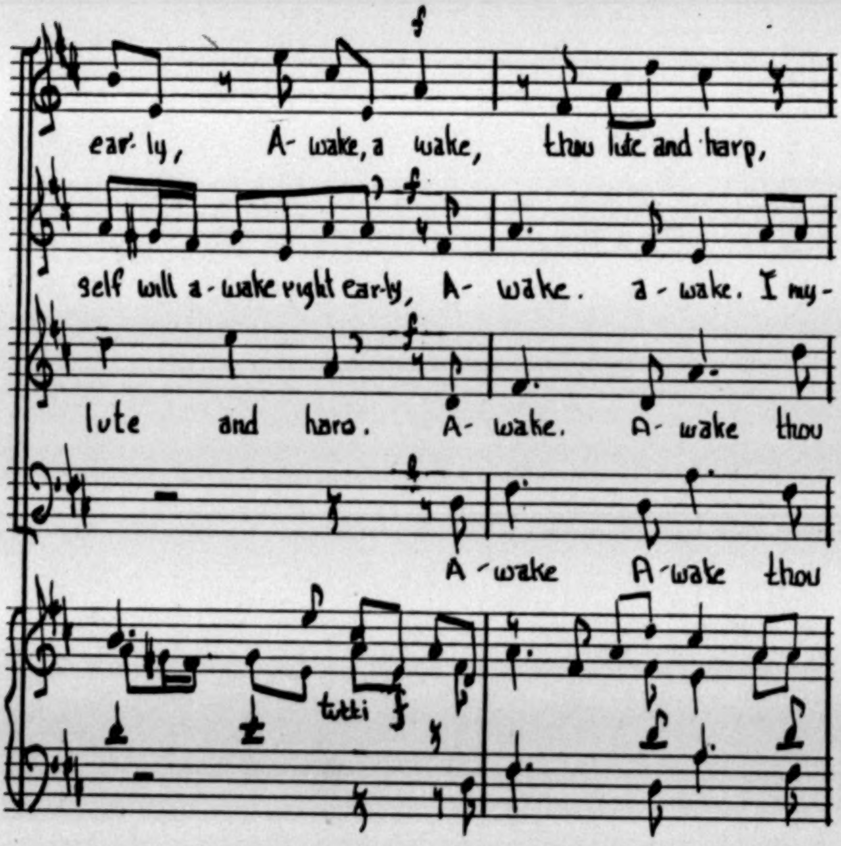

Soprano
[p]
praise.
[mp]
A
Alto
[p]
praise.
[mp]
Tenor
[p]
praise.
[mp]
Bass
[p]
praise.
[mp]
Lively, but not too fast
[p]
Organ
[mp]

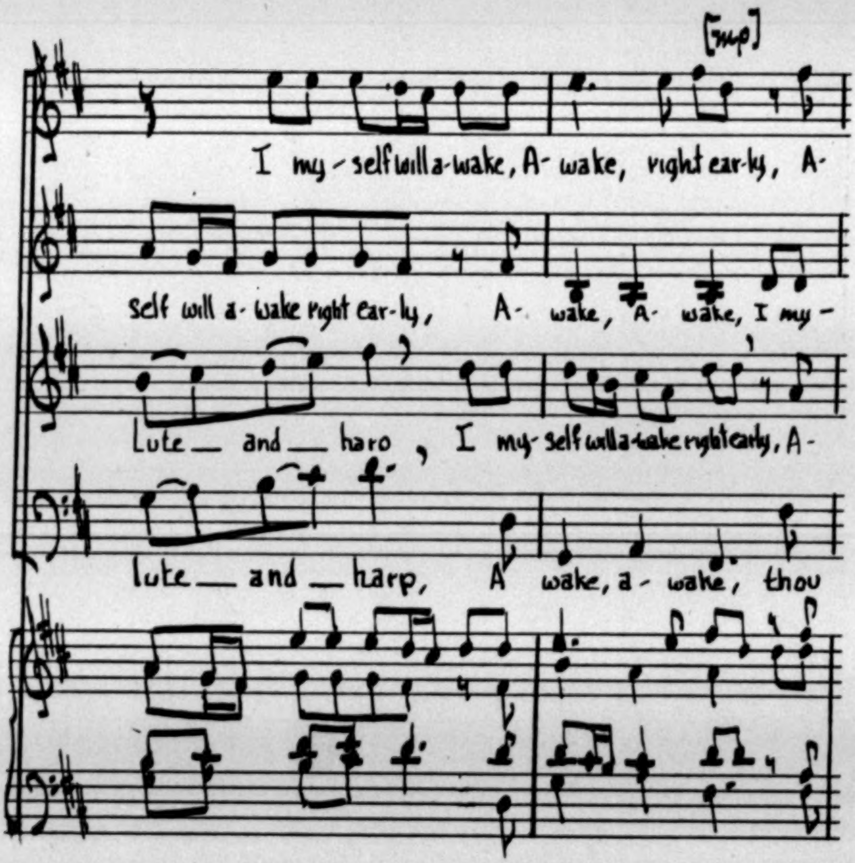
* The original manuscript did not include this bar line.

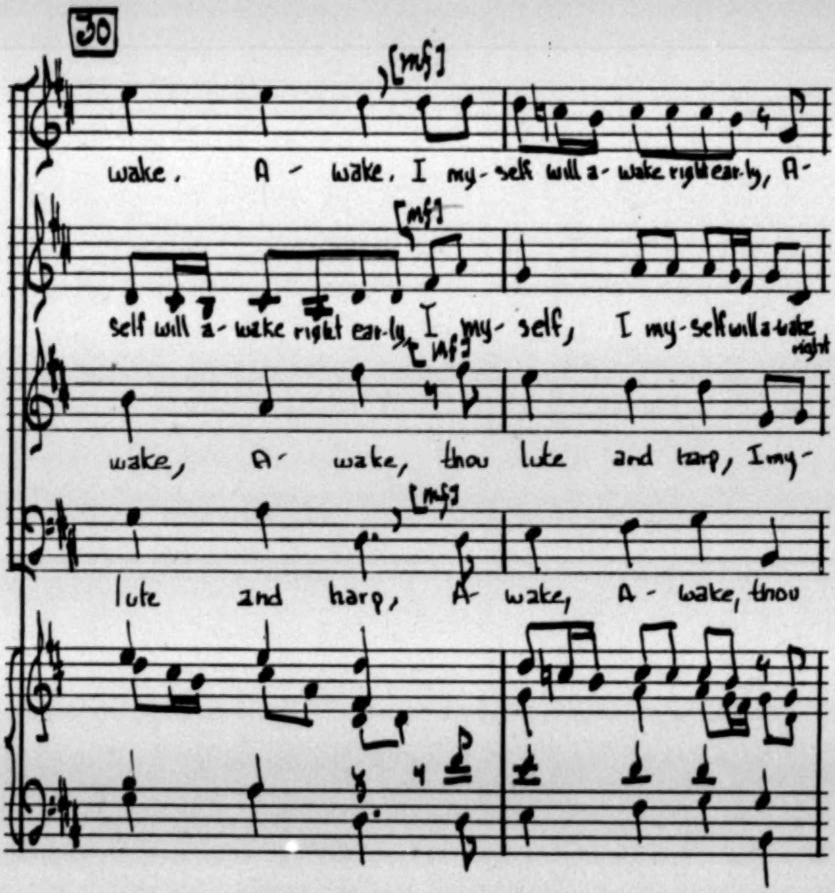

20
wake, A-wake, thou lute _ and _ harp, a - wake, a-wake, I my
I my - self will a - wake
A-
right ear-ly,

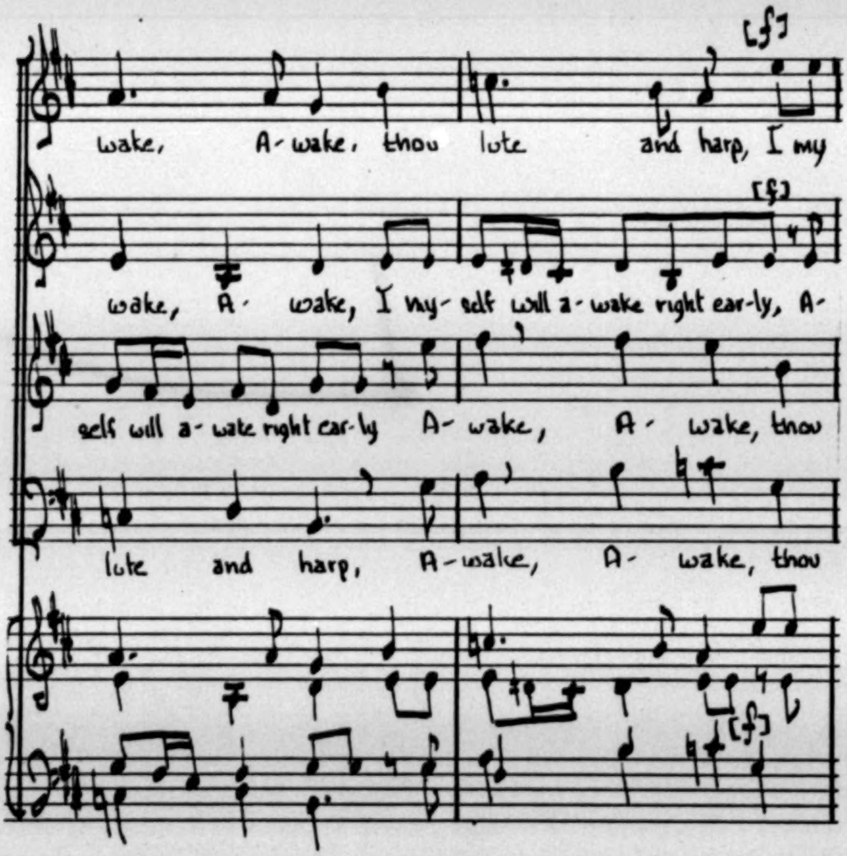

self will a- wake right ear- ly,
A-
wake. A- wake, thou lute and

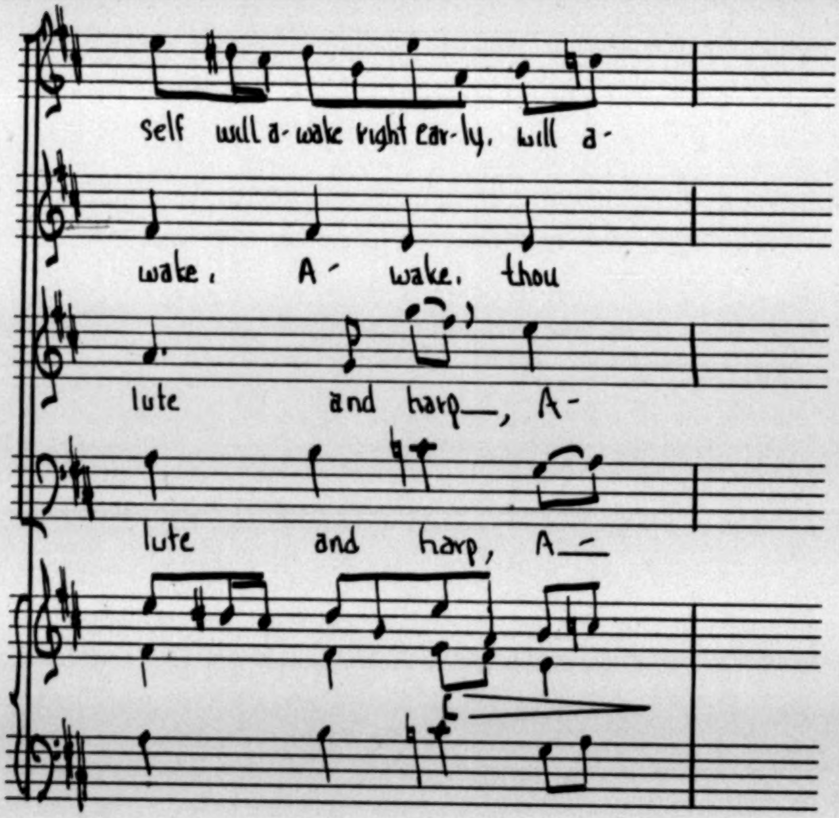

25
a- wake right ear-ly, A- wake, I my-self will a-wake right
wake, A-wake, thou lute _ and _ harp, I my-
harp, a-wake, A- wake, a-wake. thou

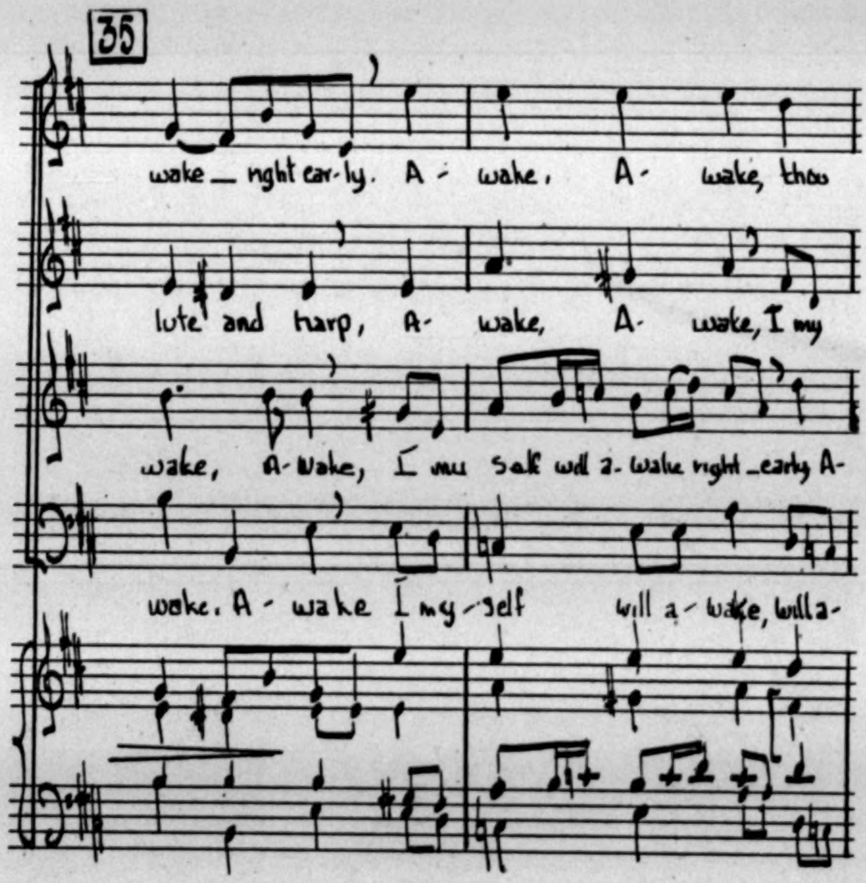

f
ear- ly, A- wake, a wake, thou lute and harp,
f
self will a - wake right ear-ly, A- wake. a - wake. I my-
f
lute and harp. A- wake. A- wake thou
f
A - wake A - wake thou
tutti f

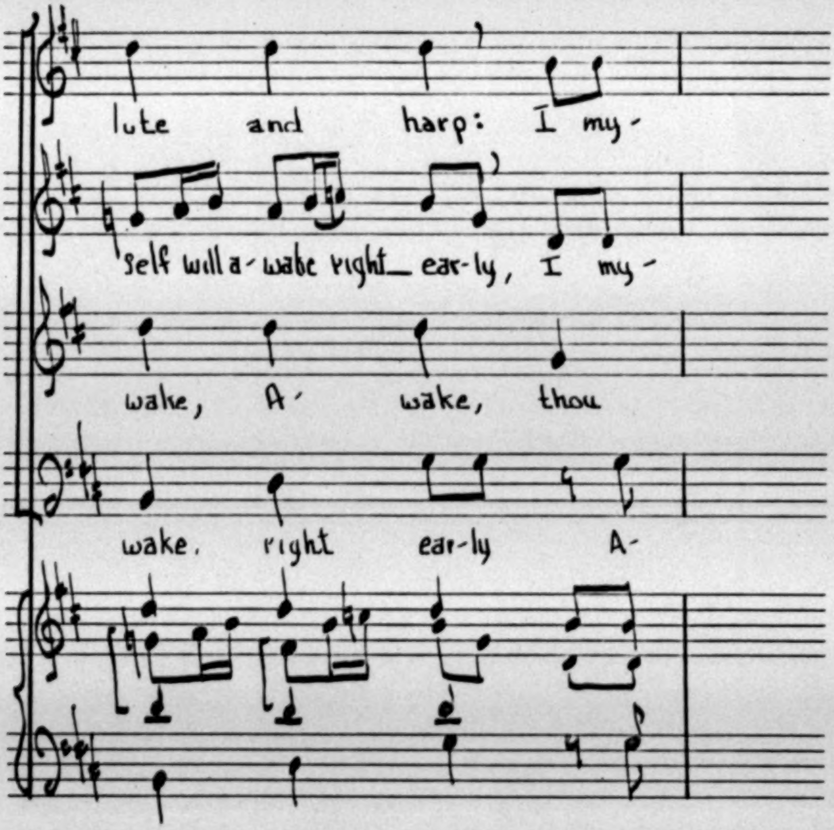

[mp]
I my-self will a-wake, A-wake, right ear-ly, A-
self will a-wake right ear-ly, A-wake, A-wake, I my-
Lute — and — harp, I my-self will a-wake right early, A-
lute — and — harp, A wake, a-wake, thou

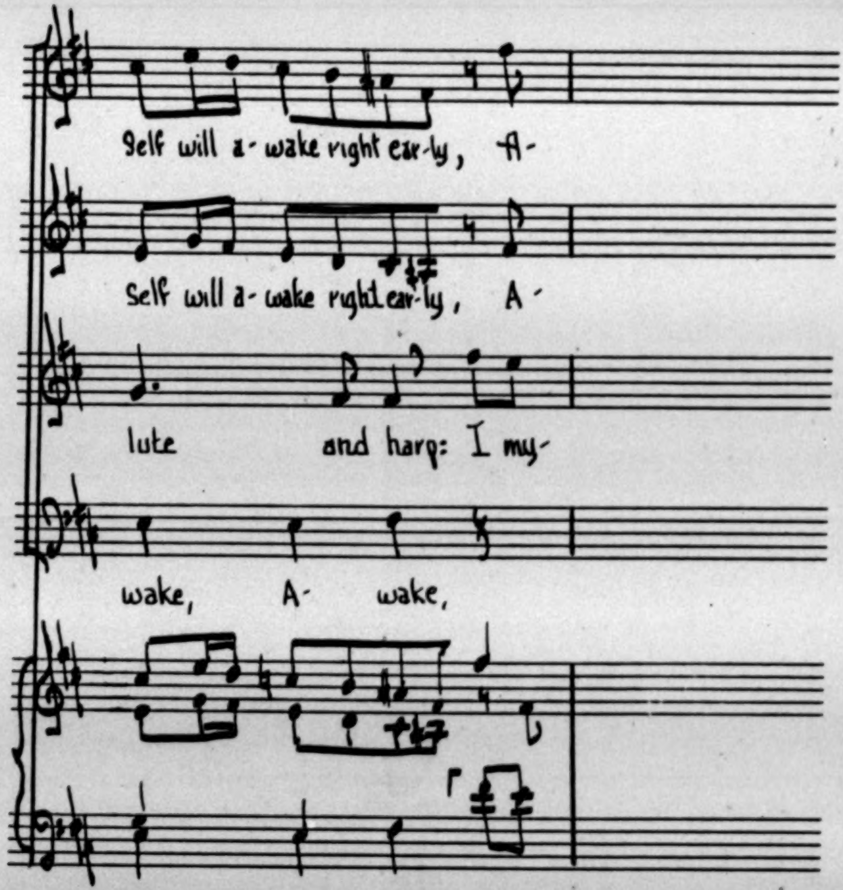

30
[mf]
wake, A - wake, I my - self will a - wake right ear - ly, A -
[mf]
self will a - wake right ear - ly, I my - self, I my - self will a - wake right
[mf]
wake, A - wake, thou lute and harp, I my -
[mf]
lute and harp, A - wake, A - wake, thou

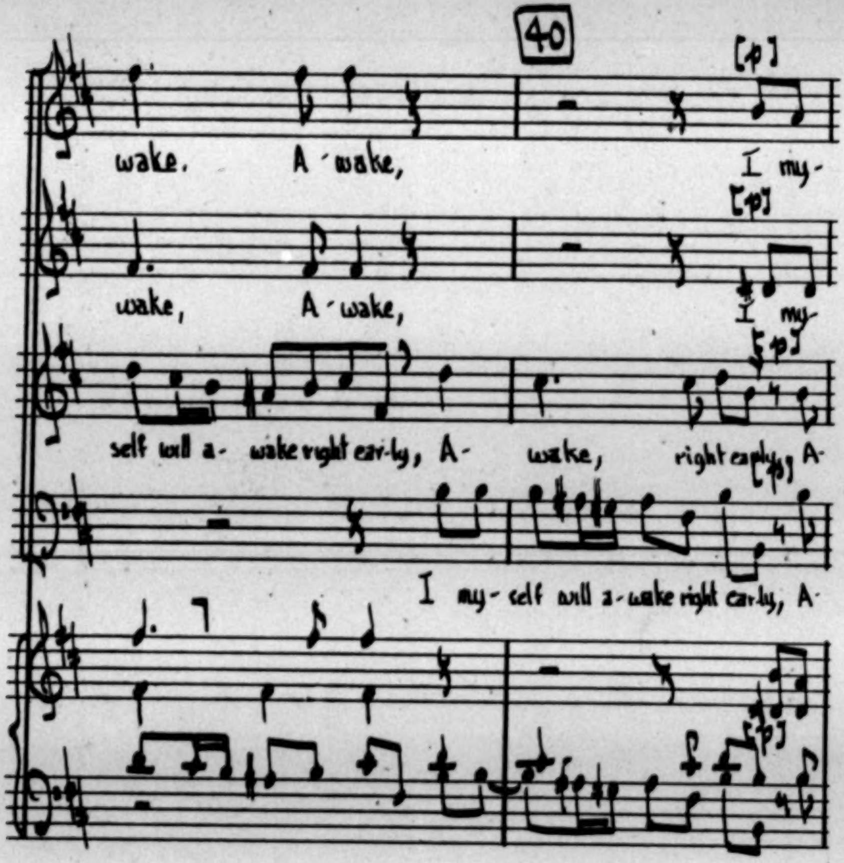

[f]
wake, A-wake, thou lute and harp, I my
[f]
wake, A- wake, I my-self will a-wake right ear-ly, A-
self will a-wake right ear-ly A-wake, A-wake, thou
lute and harp, A-wake, A-wake, thou
[f]

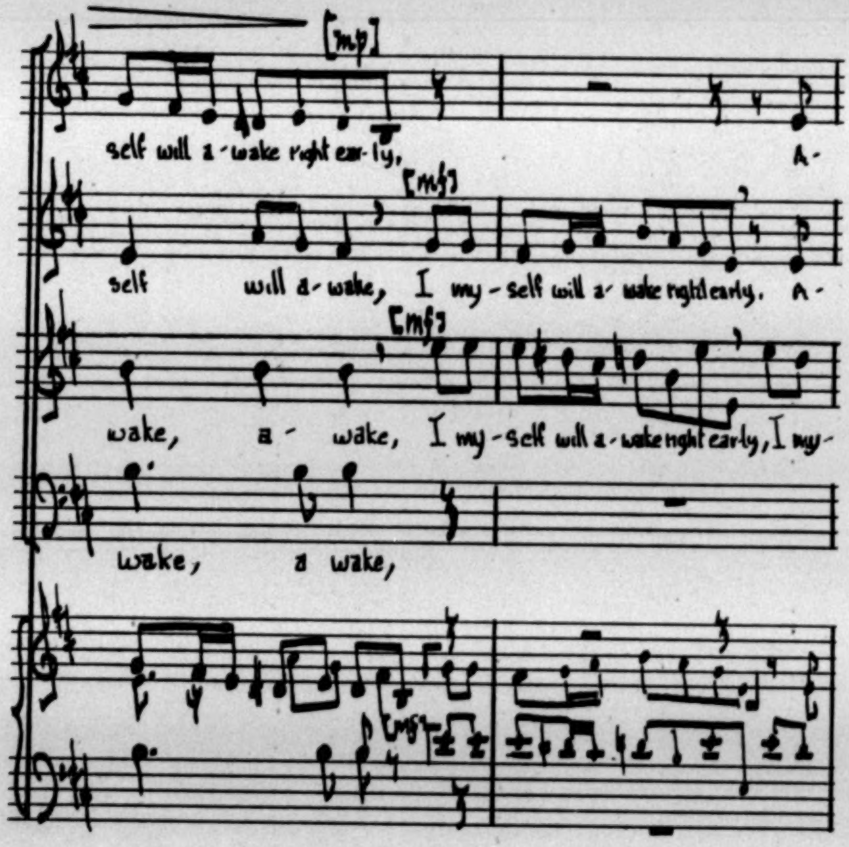

self will a-wake right ear-ly, will a-
wake, A- wake, thou
lute and harp—, A-
lute and harp, A—

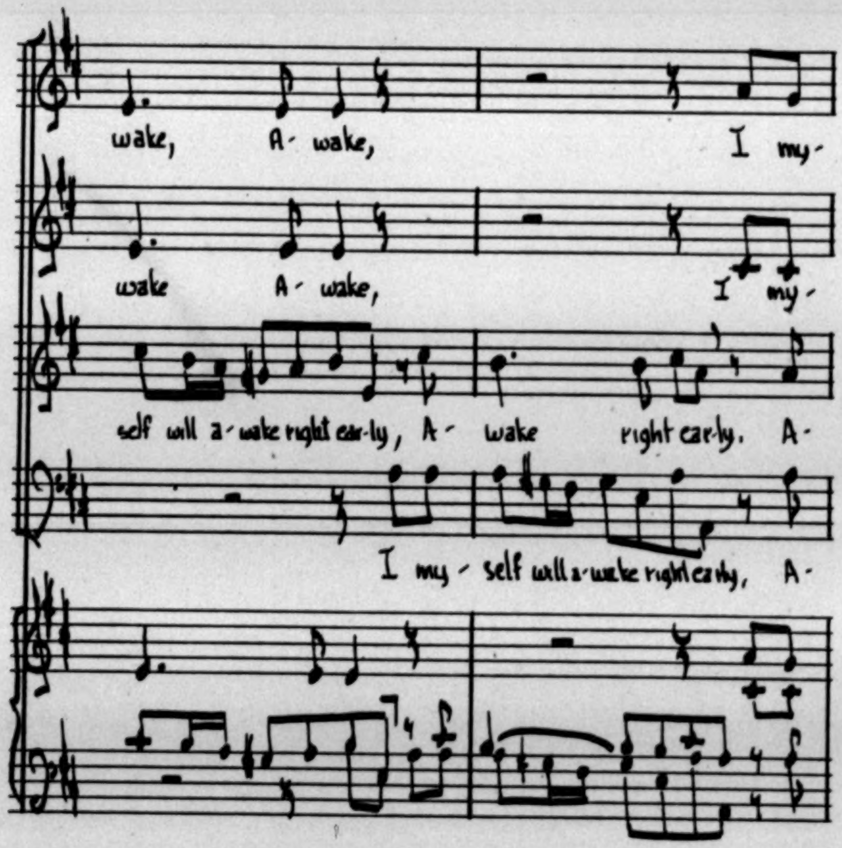

35
wake — right ear-ly. A - wake, A - wake, thou
lute and harp, A- wake, A- wake, I my
wake, A-wake, I my self will a-wake right — early A-
wake. A - wake I my - self will a - wake, will a-

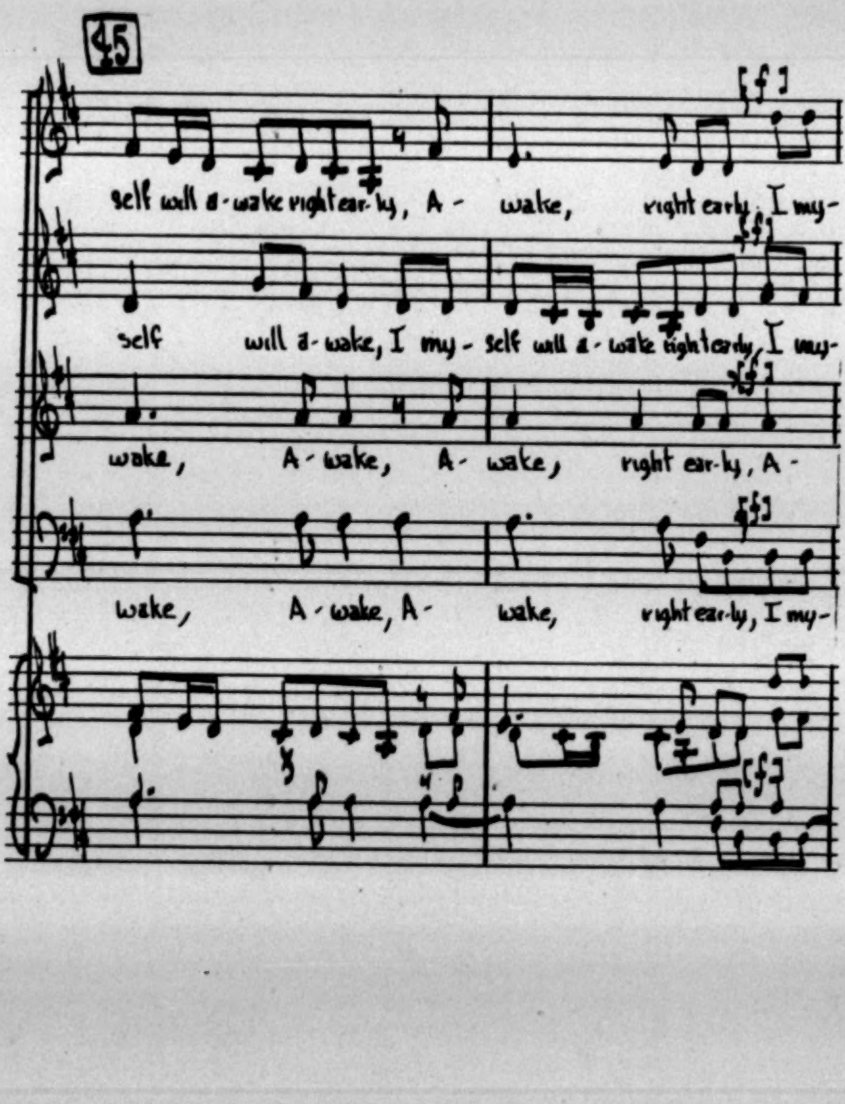

lute and harp: I my-
self will a-wake right_ ear-ly, I my-
wake, A-wake, thou
wake, right ear-ly A-

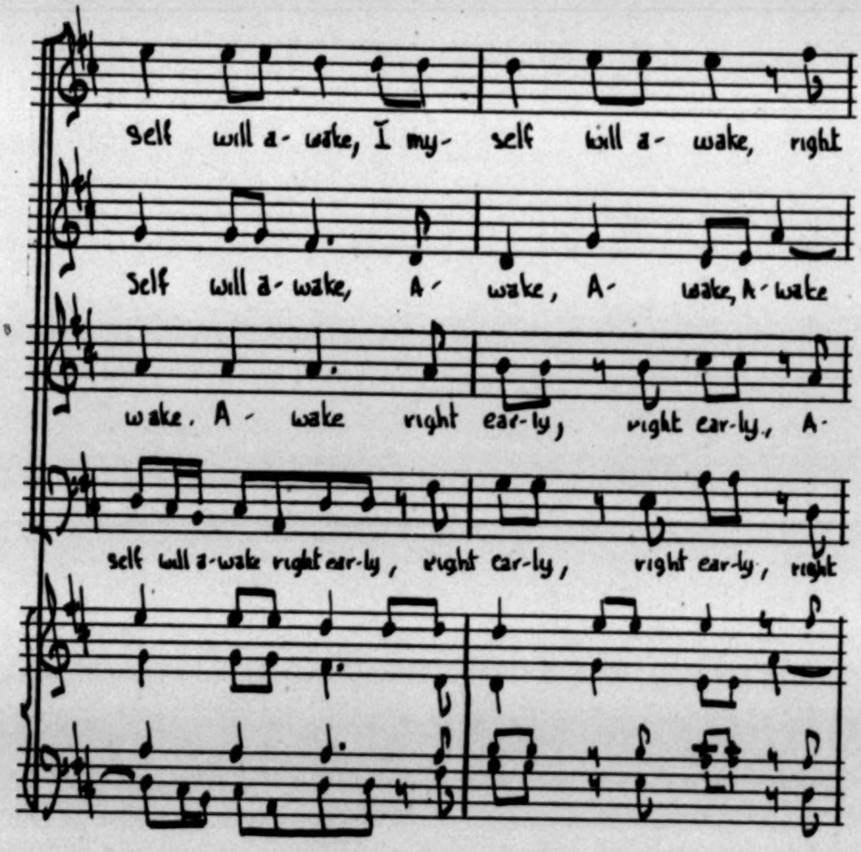

Self will a-wake right ear-ly, A-
Self will a-wake right ear-ly, A-
lute and harp: I my-
wake, A- wake,

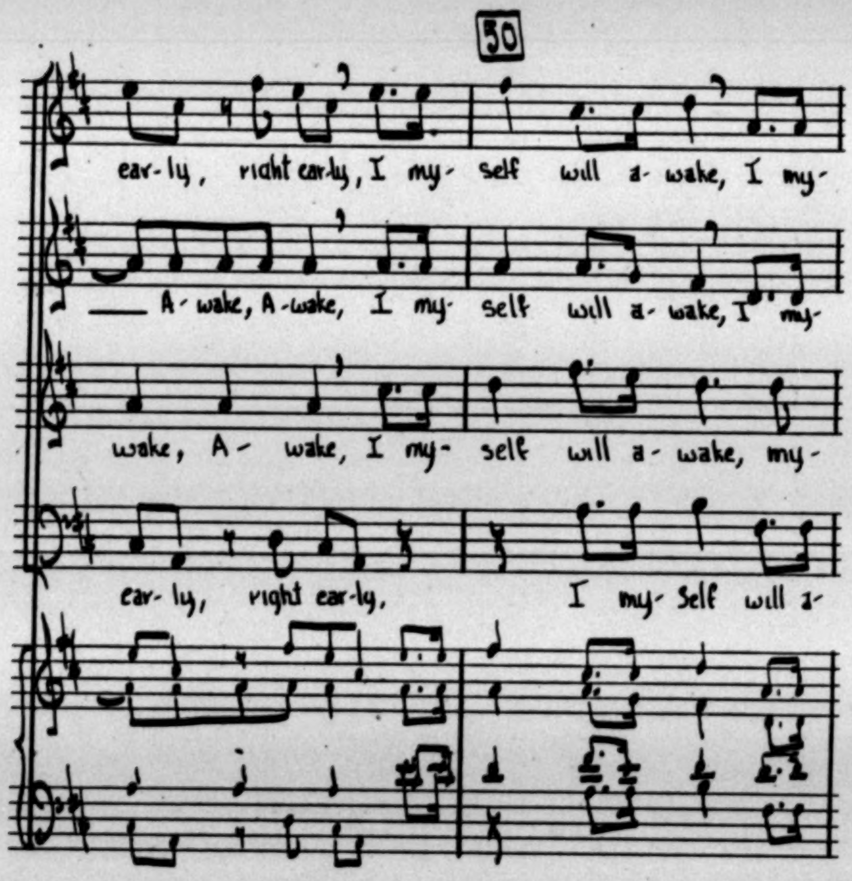

40
[p]
wake. A-wake, I my-
[p]
wake, A-wake, I my-
[p]
self will a- wake right ear-ly, A- wake, right early, A-
[p]
I my-self will a-wake right ear-ly, A-
[p]

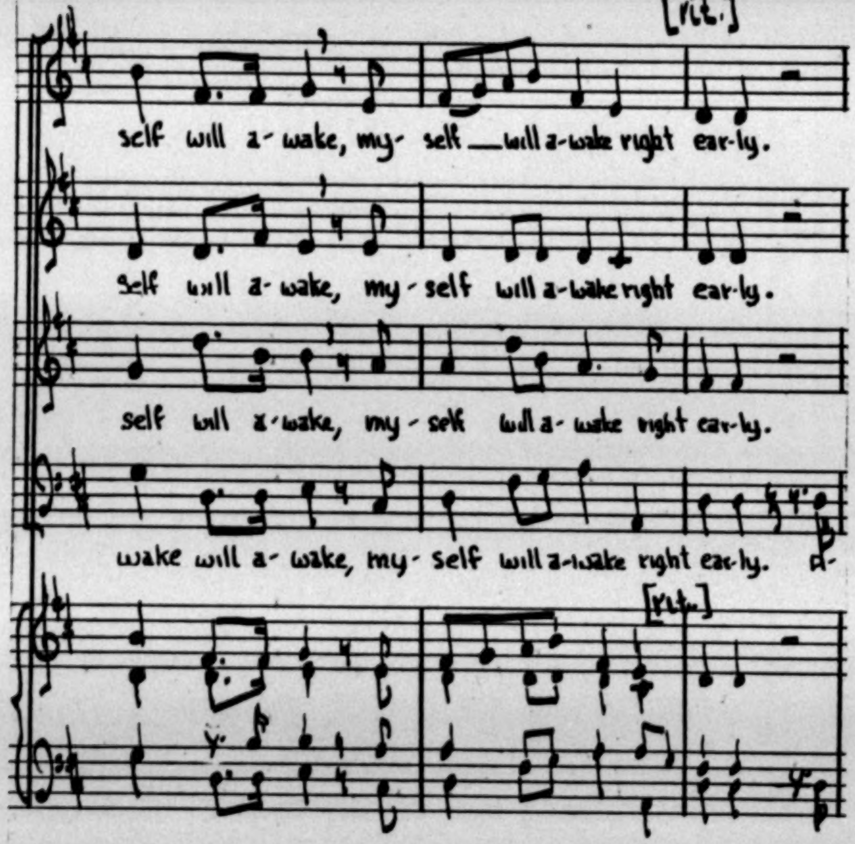

[mp]
self will a-wake right ear-ly, A-
[mf]
self will a-wake, I my-self will a-wake right early. A-
[mf]
wake, a- wake, I my-self will a-wake right early, I my-
wake, a wake,
[mf]

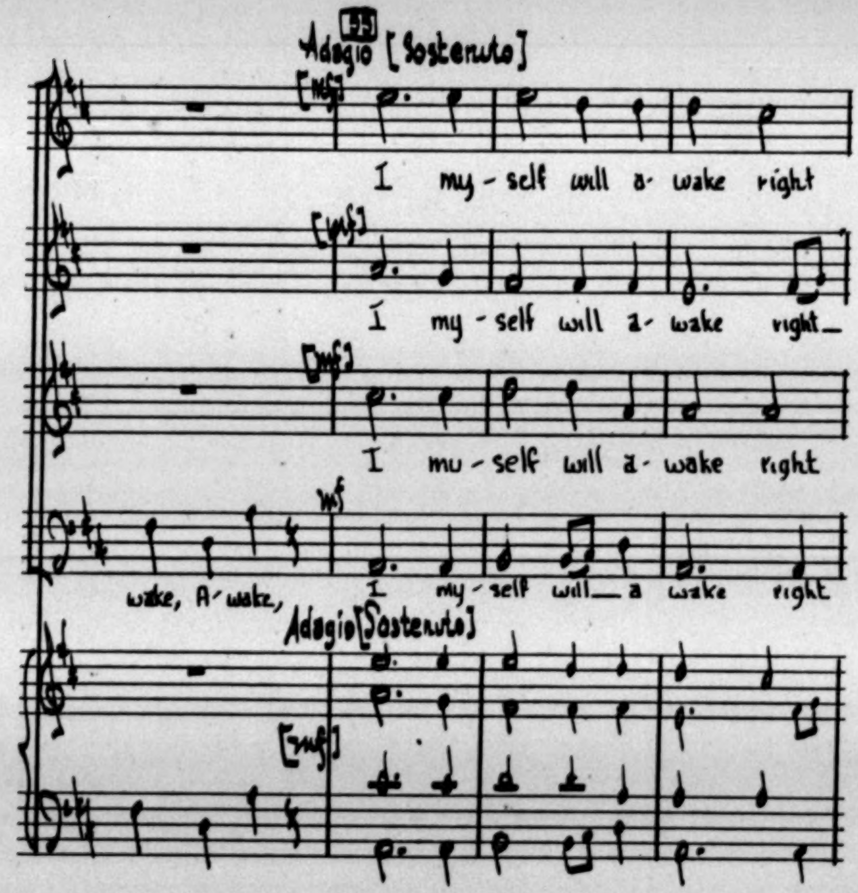

wake, A- wake, I my-
wake A- wake, I my-
self will a-wake right ear-ly, A- wake right ear-ly. A-
I my- self will a-wake right ear-ly, A-

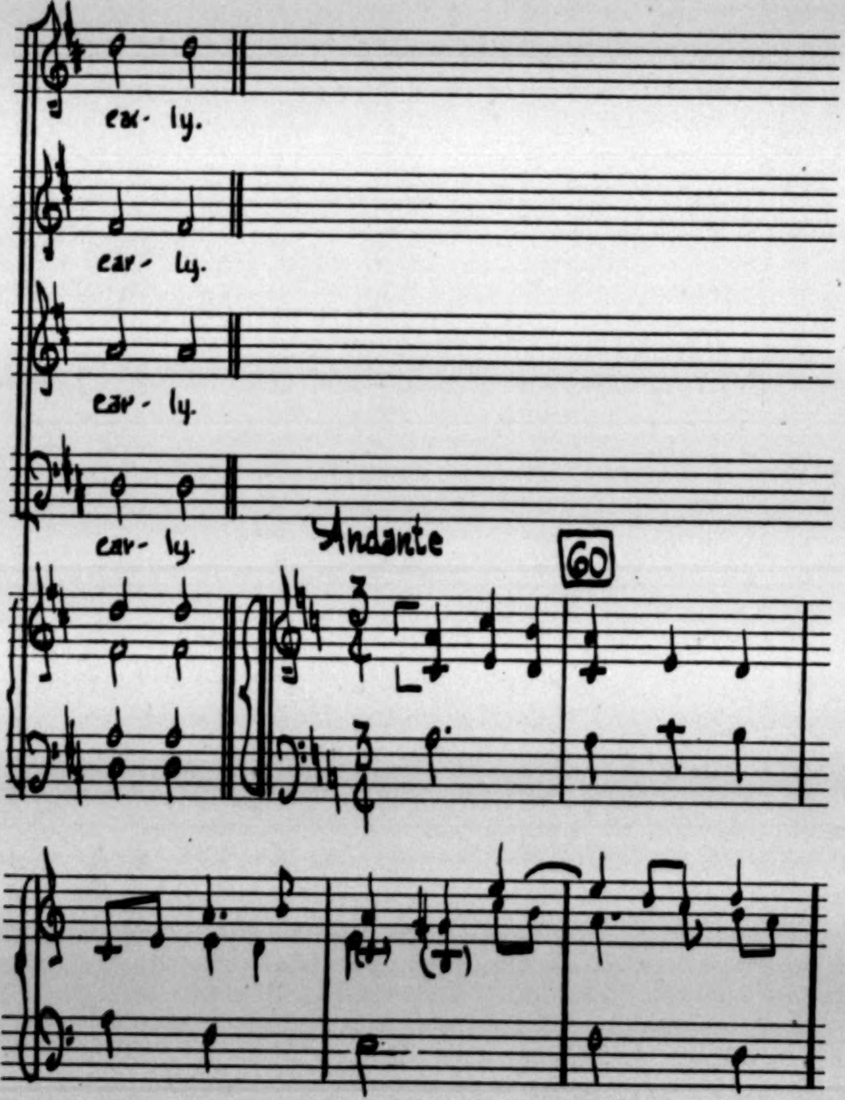

45
[f]
self will a-wake right ear-ly, A - wake, right early, I my-
self will a-wake, I my - self will a - wake right early, I my-
wake, A - wake, A - wake, right ear-ly, A -
wake, A - wake, A - wake, right ear-ly, I my-

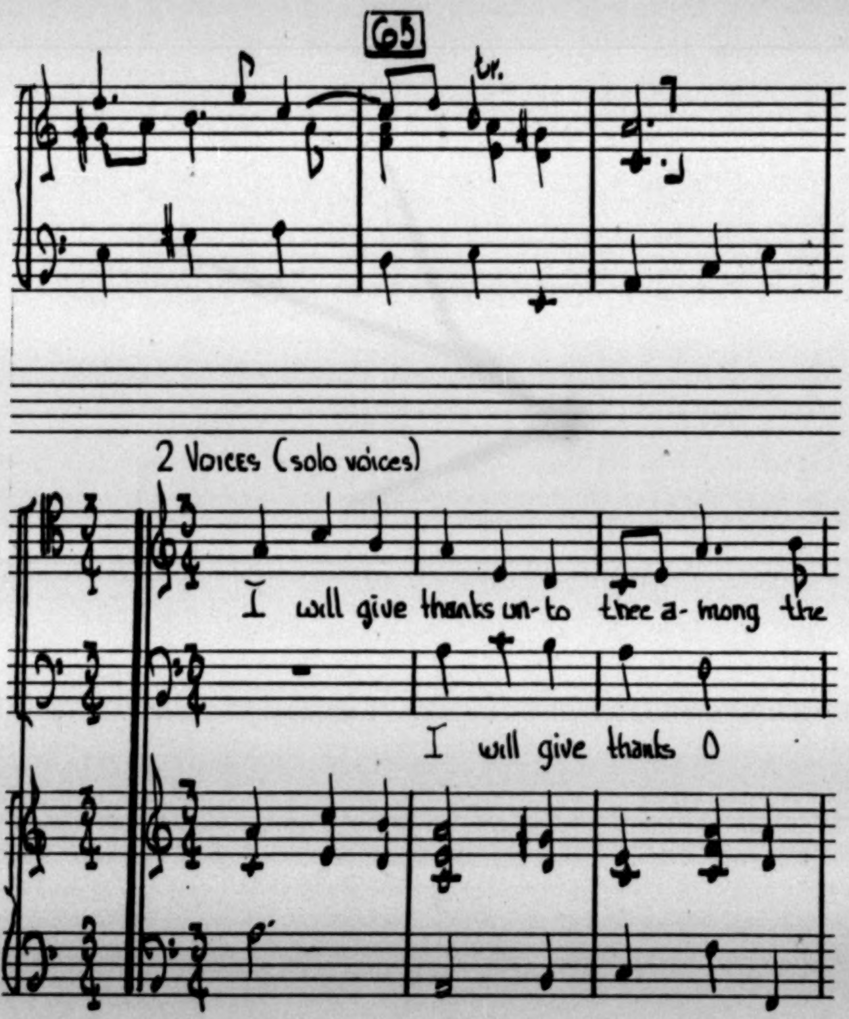

self will a- wake, I my- self will a- wake, right
Self will a- wake, A- wake, A- wake, A- wake
wake. A- wake right ear-ly, right ear-ly, A-
self will a-wake right ear-ly, right ear-ly, right ear-ly, right

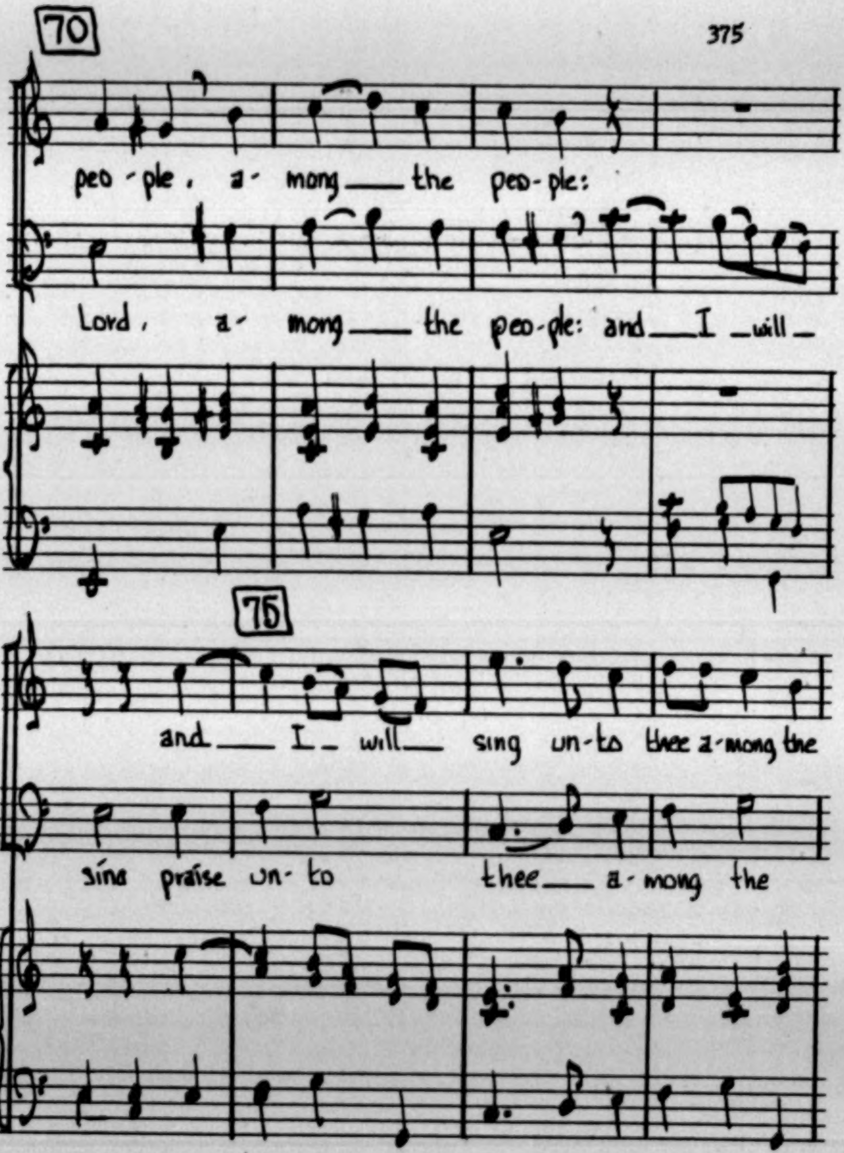

50
ear-ly, right ear-ly, I my- self will a- wake, I my-
A- wake, A- wake, I my- self will a- wake, I my-
wake, A- wake, I my- self will a- wake, my-
ear- ly, right ear- ly, I my- self will a-

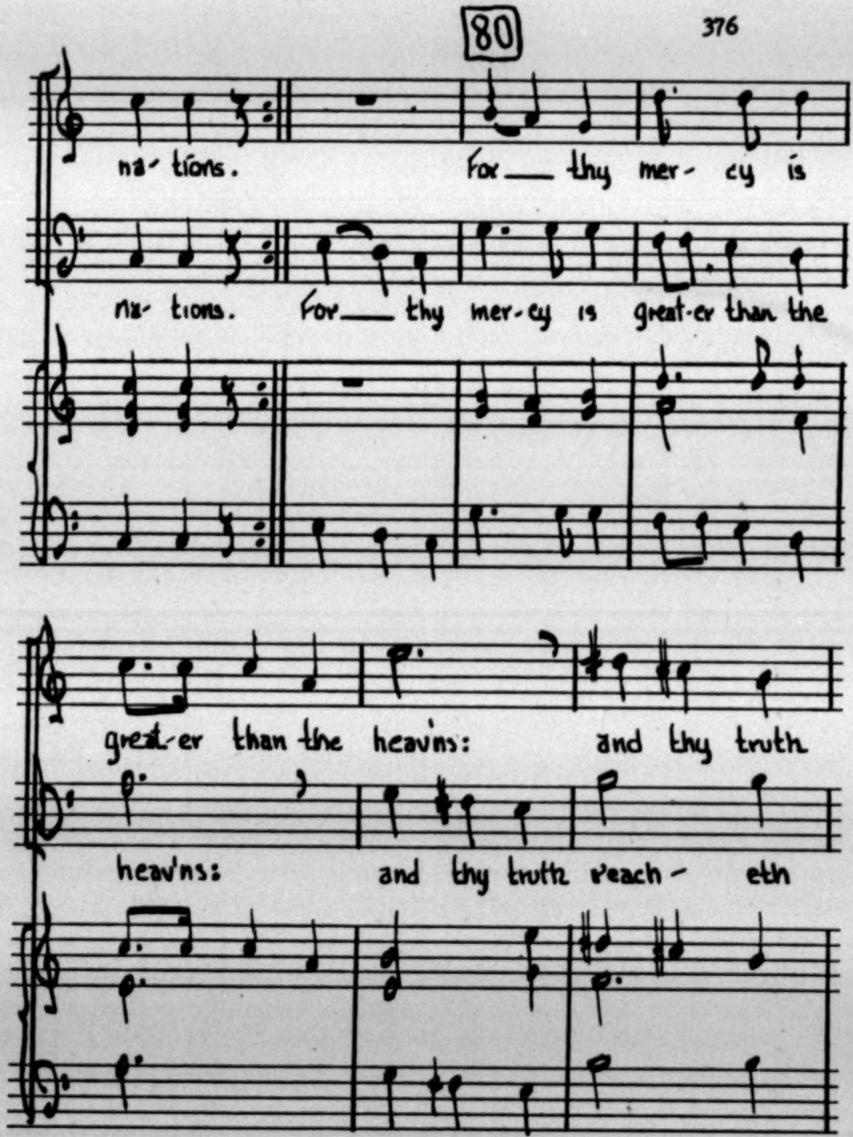

[rit.]
self will a- wake, my- self — will a-wake right ear-ly.
self will a- wake, my - self will a-wake right ear-ly.
self will a-wake, my - self will a- wake right ear-ly.
wake will a- wake, my - self will a-wake right ear-ly. A-
[rit.]

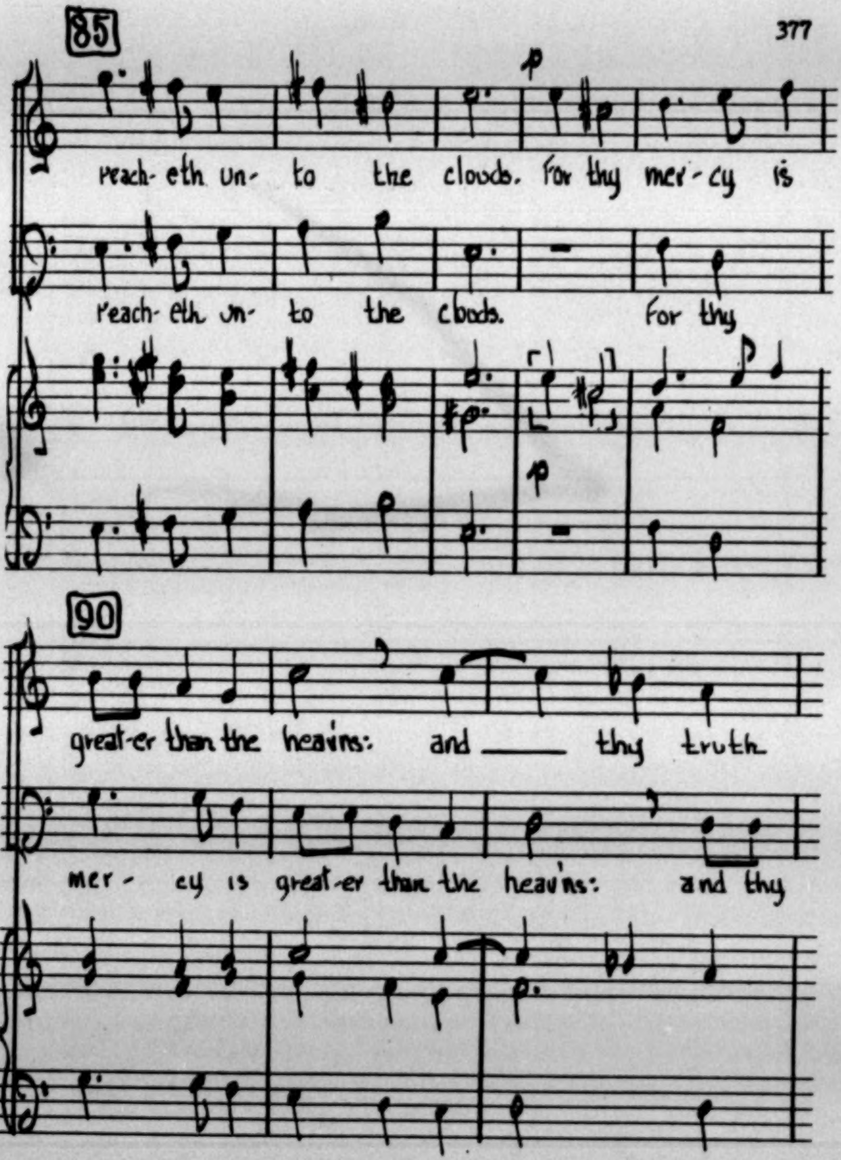

Adagio [Sostenuto]
[mf]
I my - self will a - wake right
[mf]
I my - self will a - wake right
[mf]
I mu - self will a - wake right
mf
wake, A - wake, I my - self will a wake right
Adagio [Sostenuto]
[mf]

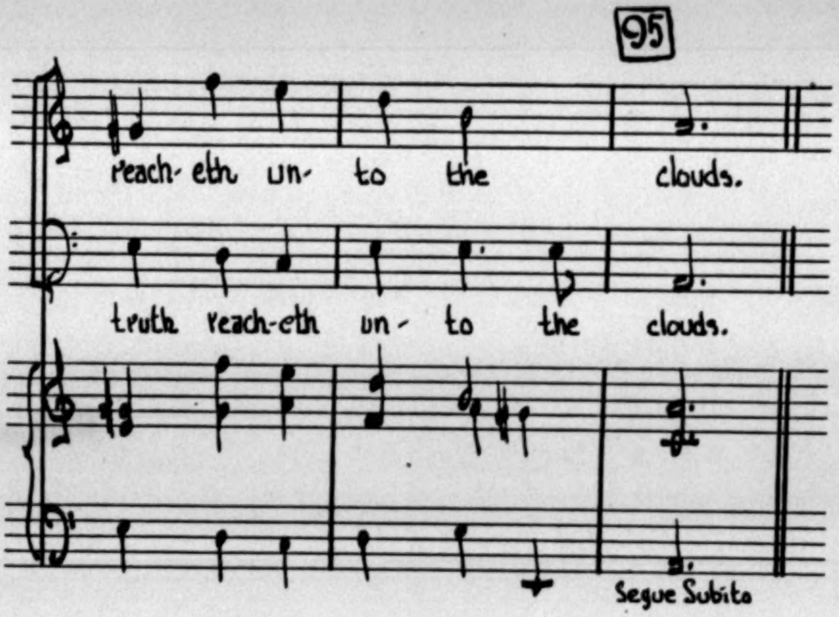

ear- ly.
ear- ly.
ear- ly.
ear- ly.
Andante
60


63
tr.
2 Voices (solo voices)
I will give thanks un-to thee a-mong the
I will give thanks O

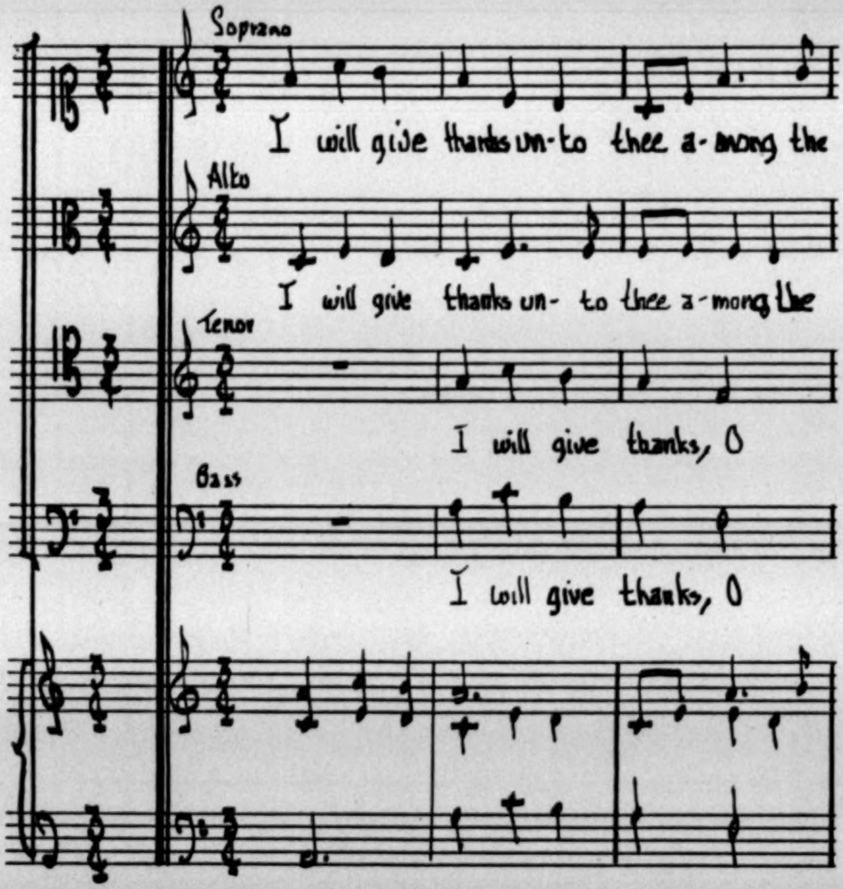

70
peo-ple, a-mong the peo-ple:
Lord, a-mong the peo-ple: and I will
75
and I will sing un-to thee a-mong the
sing praise un-to thee a-mong the

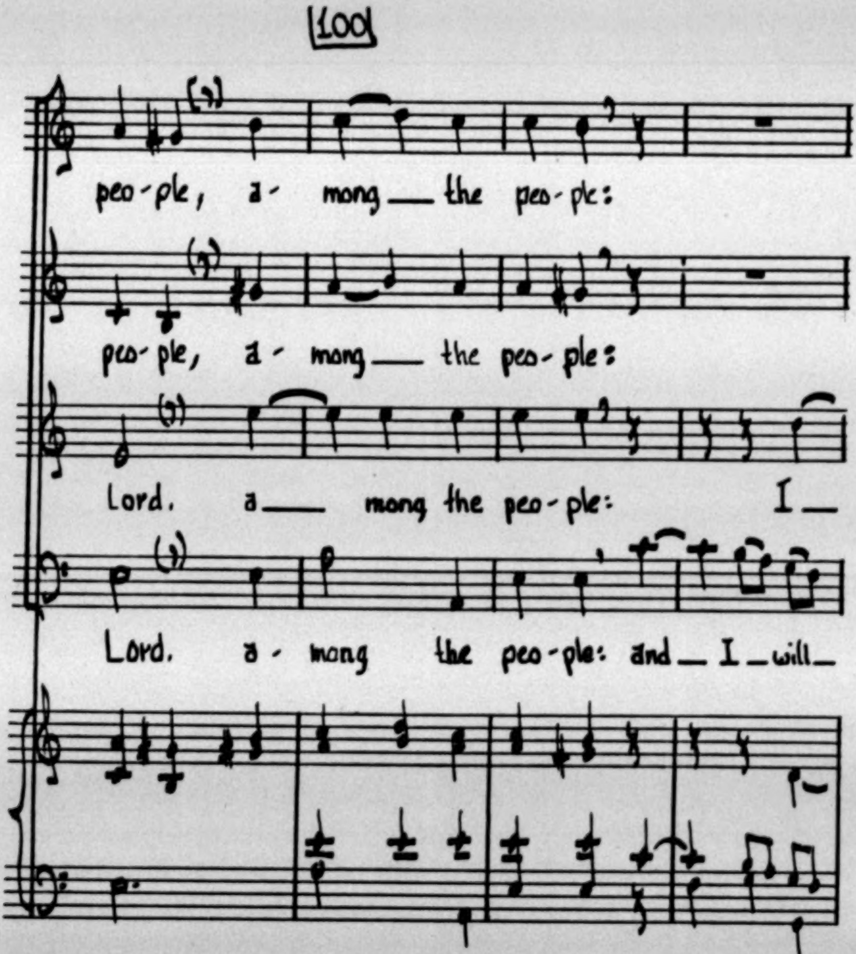

80
na- tions. For — thy mer- cy is
na- tions. For — thy mer- cy is great- er than the
great- er than the heav'ns: and thy truth
heav'ns: and thy truth reach- eth

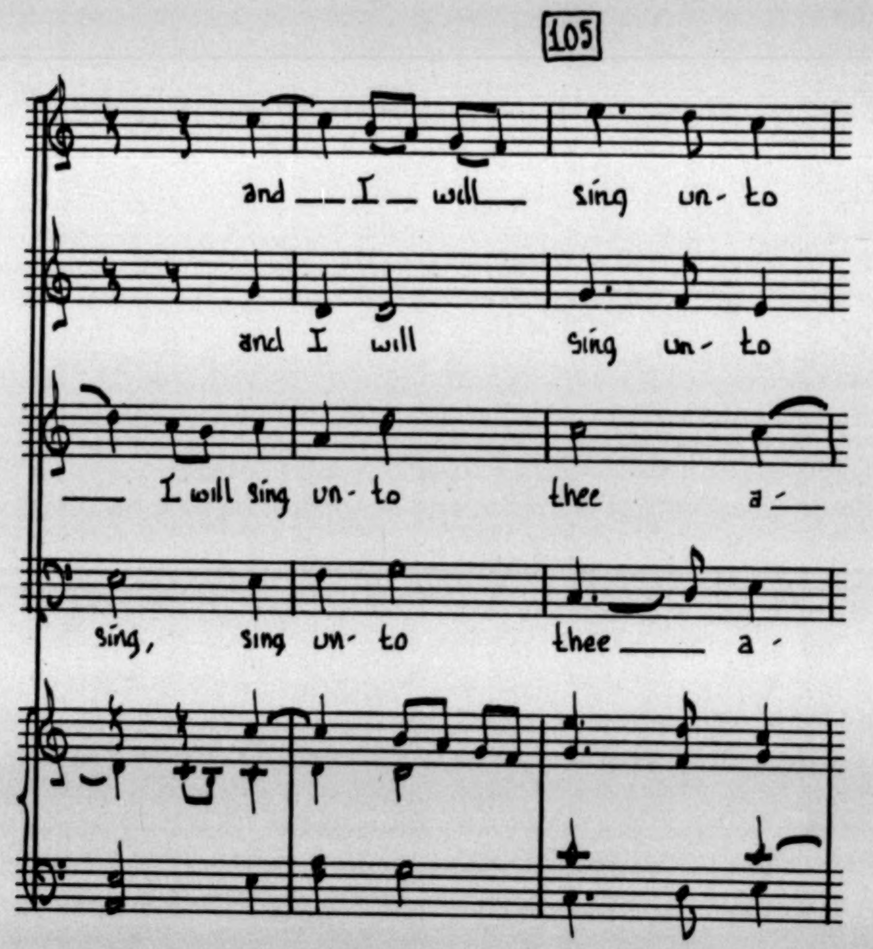

85
reach- eth un- to the clouds. For thy mer - cy is
p
reach- eth un- to the clouds. For thy
p
90
great-er than the heav'ns: and ___ thy truth
mer - cy is great-er than the heav'ns: and thy

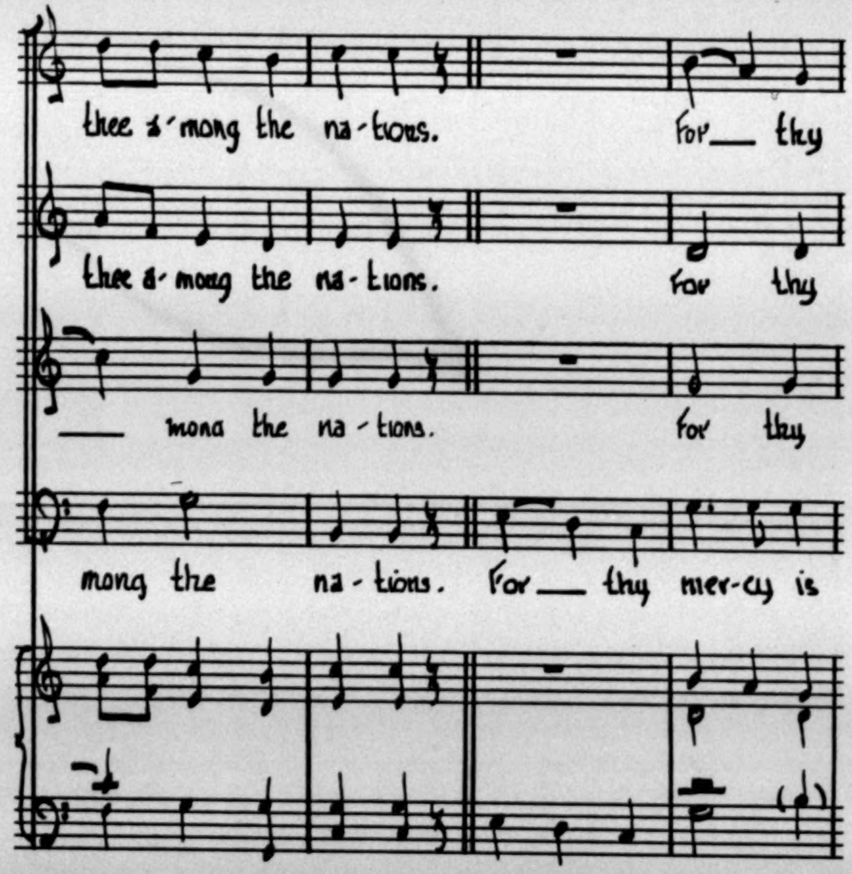

95
reach- eth un- to the clouds.
truth reach-eth un - to the clouds.
Segue Subito

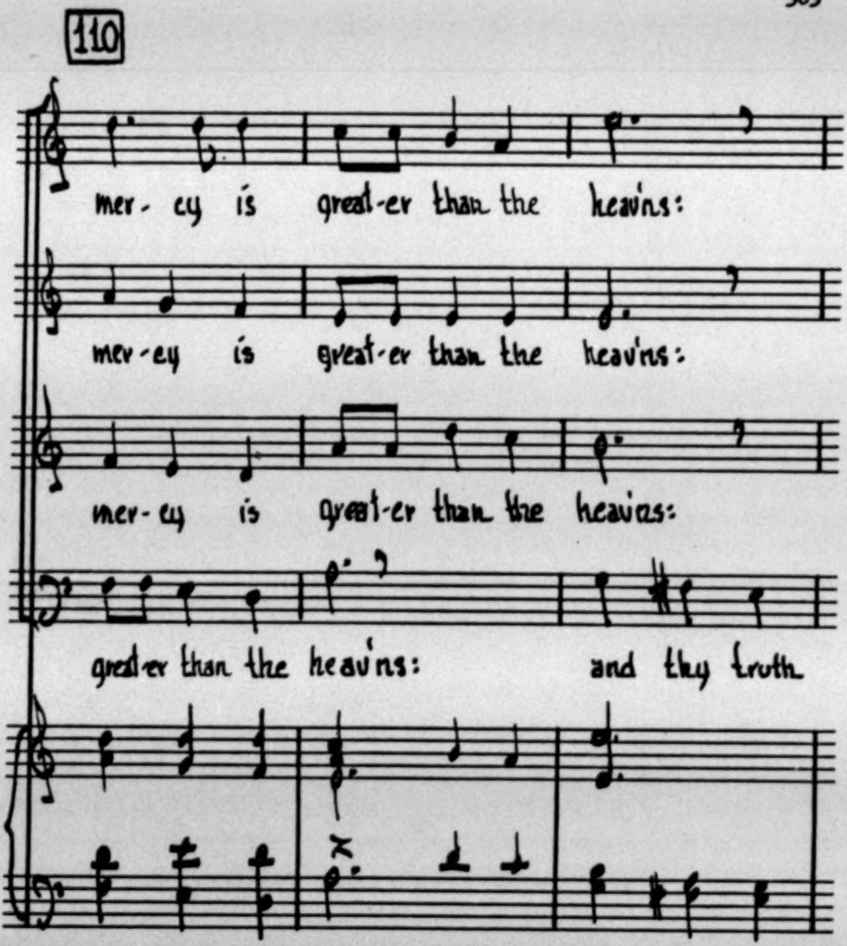
Quartet

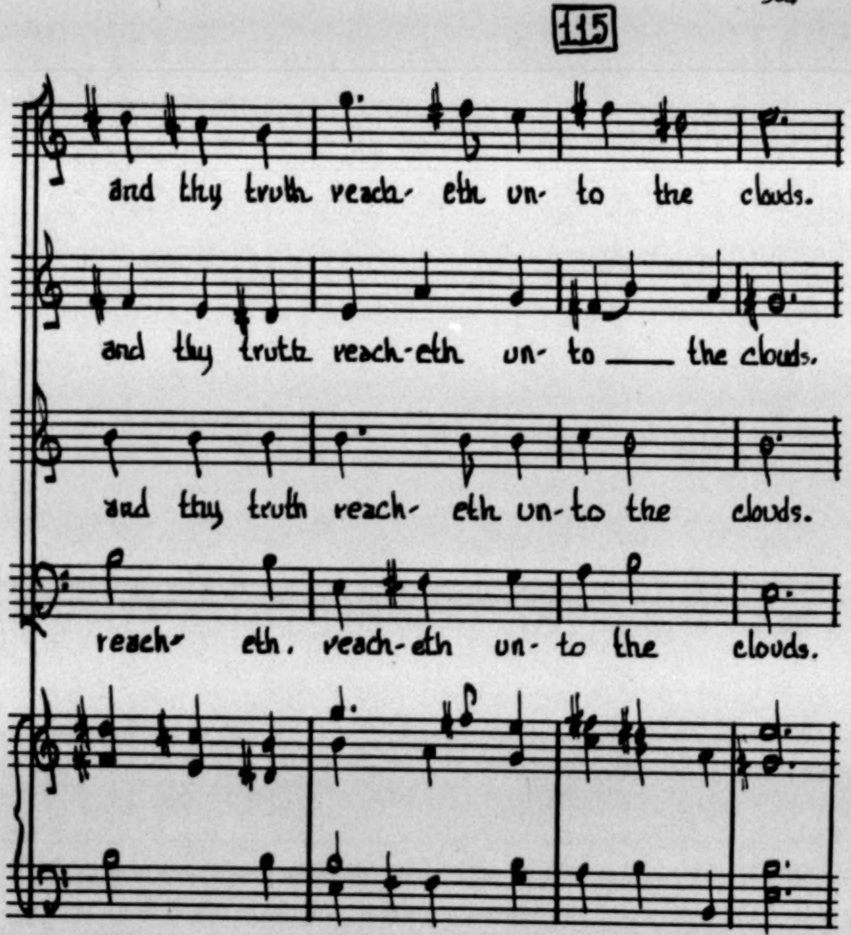

Soprano
I will give thanks un-to thee a-mong the
Alto
I will give thanks un- to thee a-mong the
Tenor
I will give thanks, O
Bass
I will give thanks, O

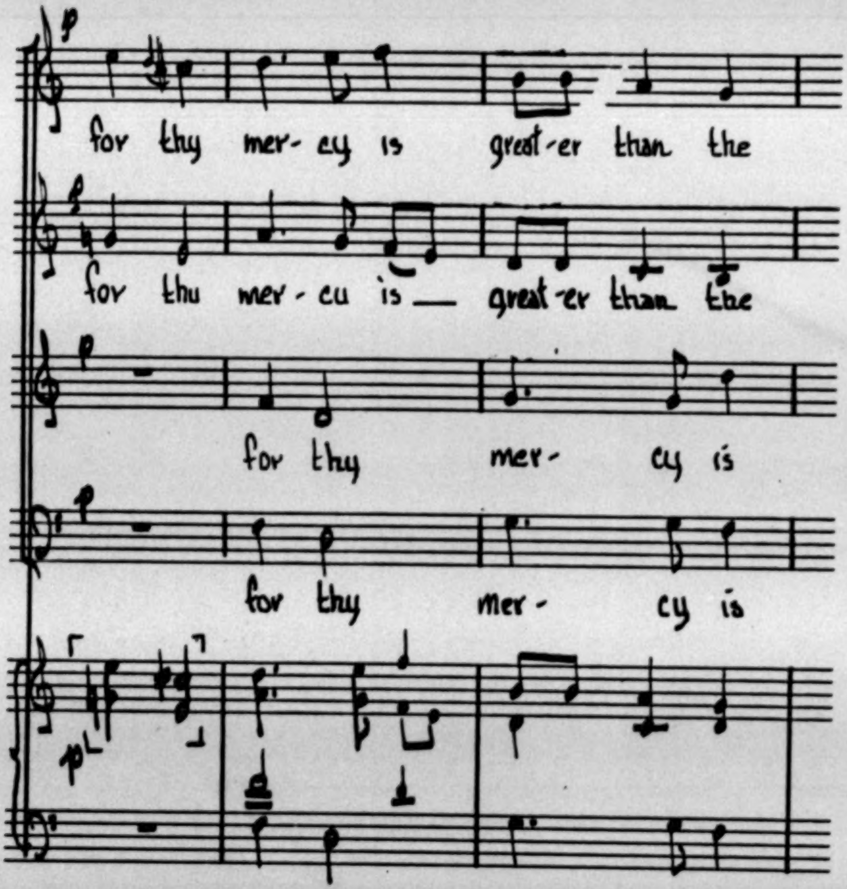

100
peo-ple, a-mong — the peo-ple:
peo-ple, a-mong — the peo-ple:
Lord. a — mong the peo-ple: I —
Lord. a-mong the peo-ple: and — I — will —

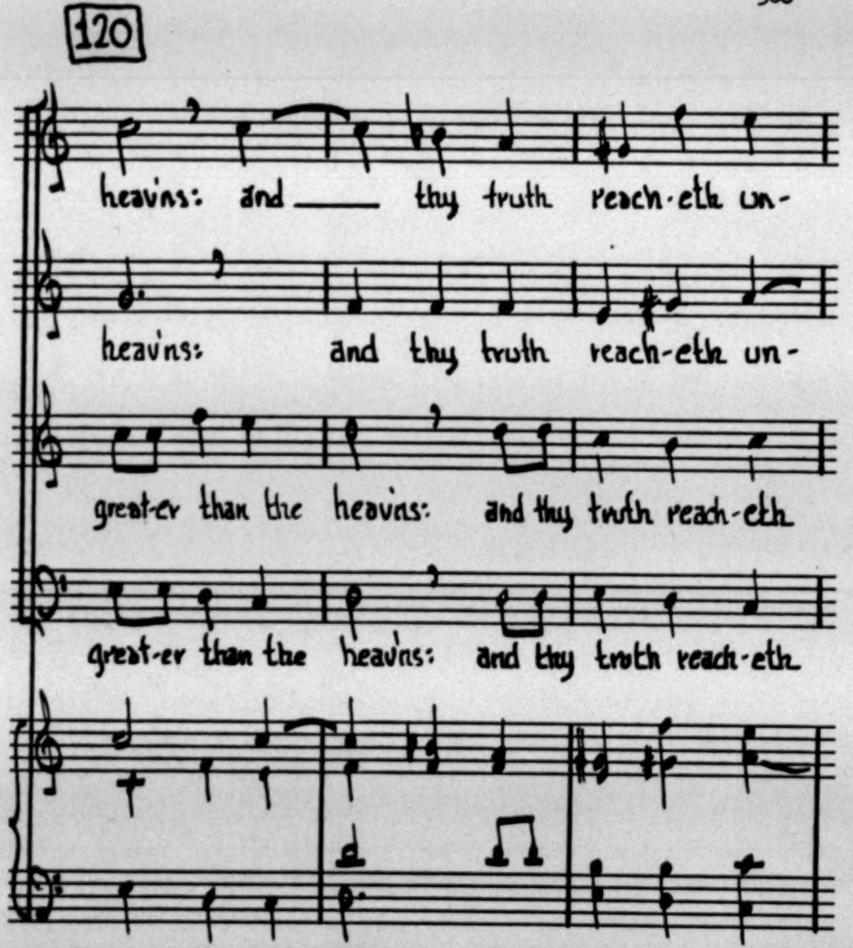

105
and I will sing un- to
and I will sing un- to
I will sing un- to thee a-
sing, sing un- to thee a-

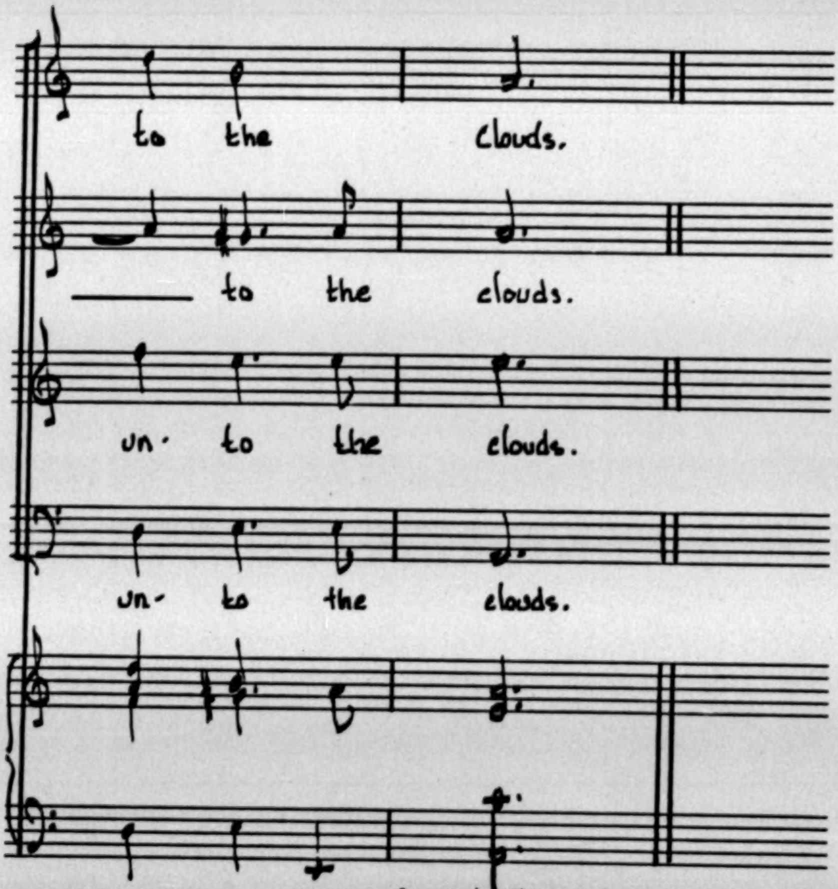

thee a-mong the na-tions. For — thy
thee a-mong the na-tions. For thy
— mong the na-tions. For thy
mong the na-tions. For — thy mer-cy is


110
mer- cy is great-er than the heav'ns:
mer-cy is great-er than the heav'ns:
mer-cy is great-er than the heav'ns:
great-er than the heav'ns: and thy truth


115
and thy truth reach- eth un- to the clouds.
and thy truth reach-eth un- to ___ the clouds.
and thy truth reach- eth un-to the clouds.
reach- eth, reach-eth un- to the clouds.

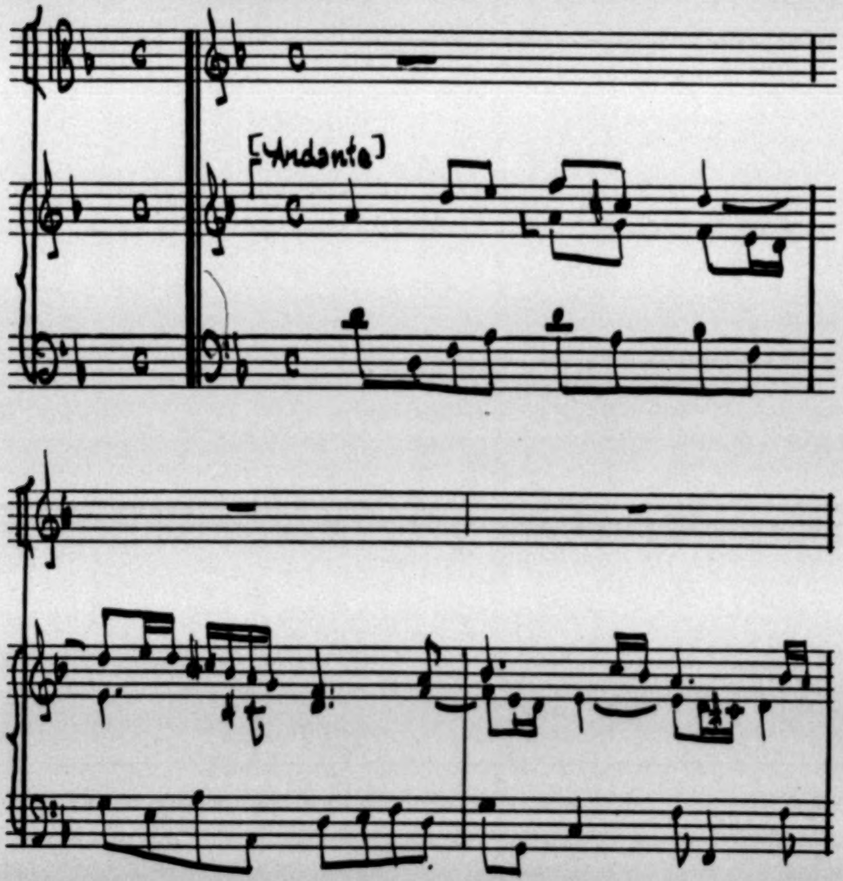

p
for thy mer- cy is great-er than the
p
for thu mer - cu is — great-er than the
p
for thy mer- cy is
p
for thy mer- cy is
p

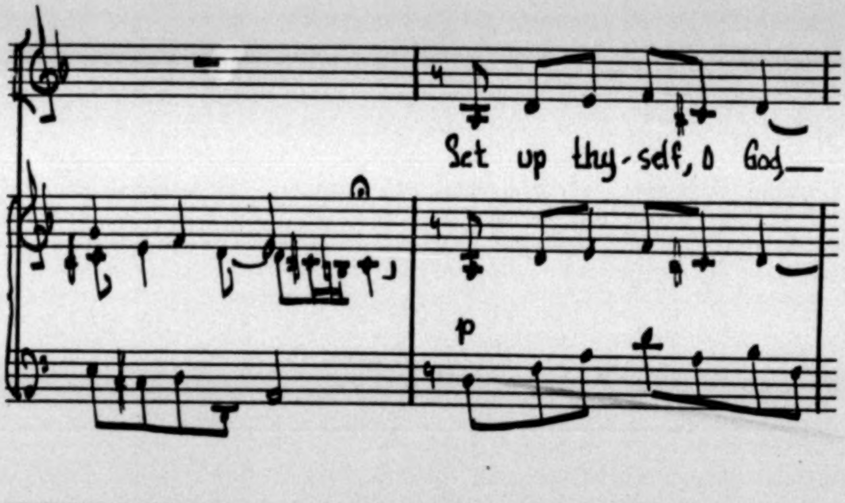

120
heav'ns: and ___ thy truth reach-eth un-
heav'ns: and thy truth reach-eth un-
great-er than the heav'ns: and thy truth reach-eth
great-er than the heav'ns: and thy truth reach-eth

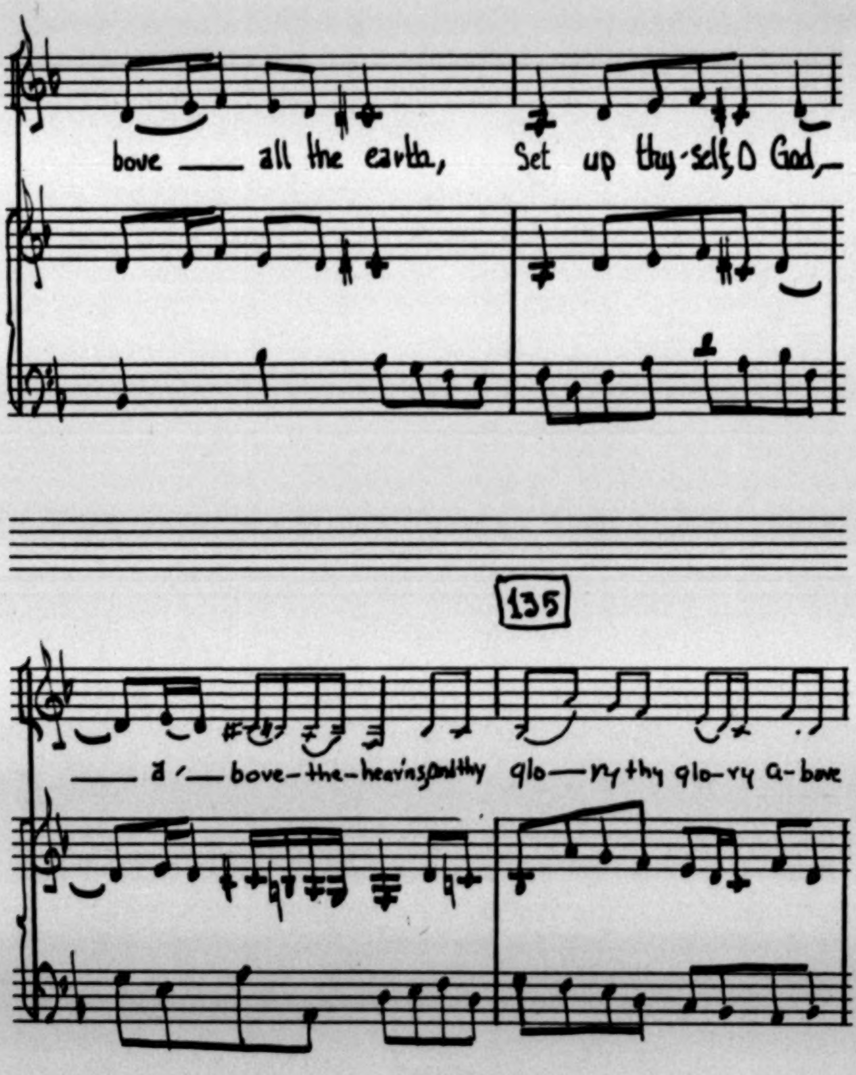

to the clouds.
to the clouds.
un- to the clouds.
un- to the clouds.

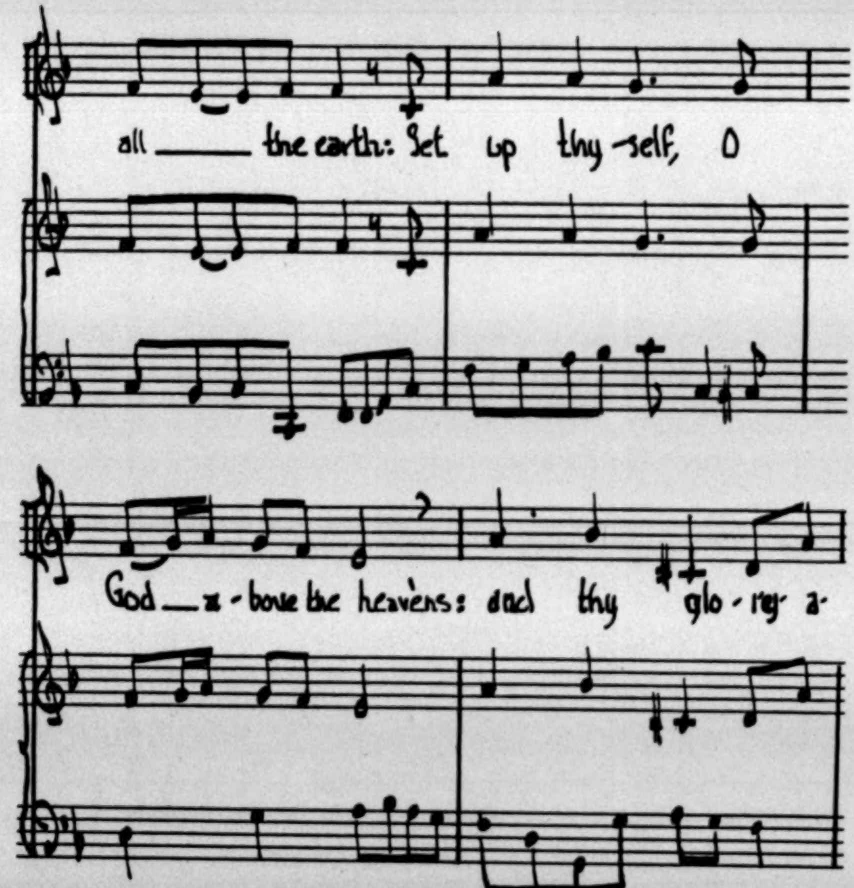
Repeat the Movement
"Awake, Thou Lute and Harp"

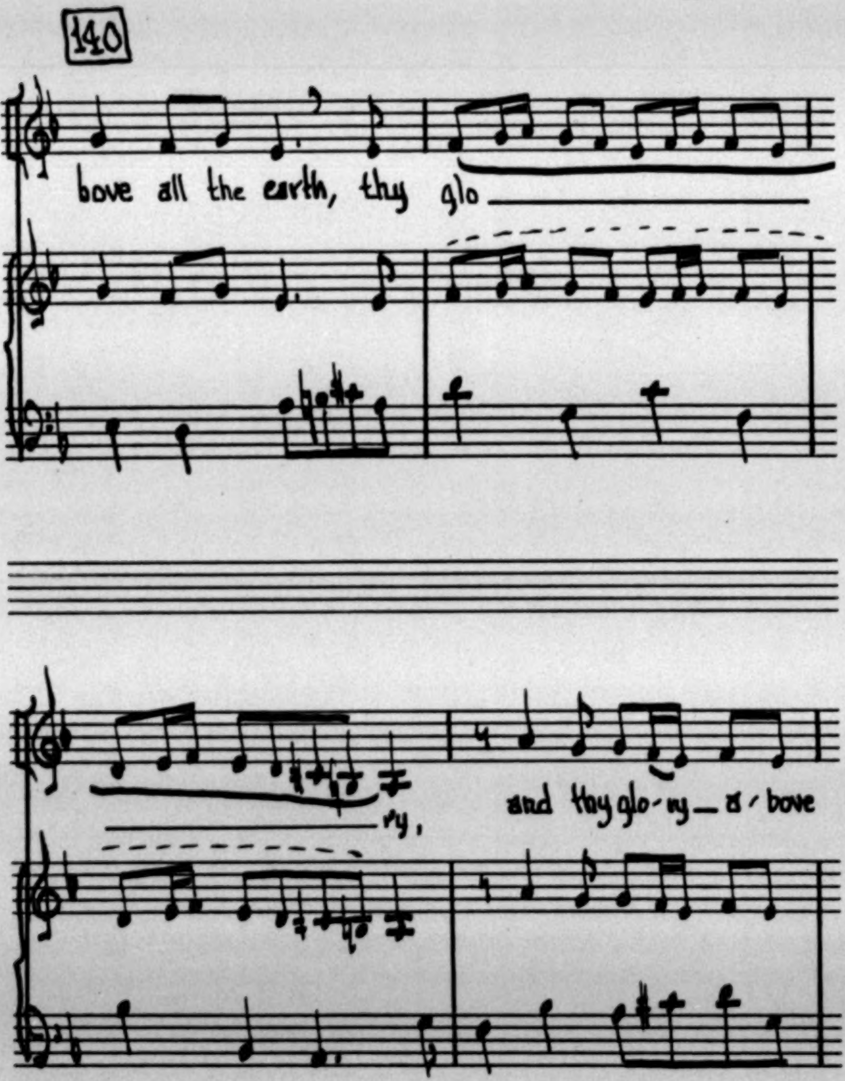
125 Solo Voice

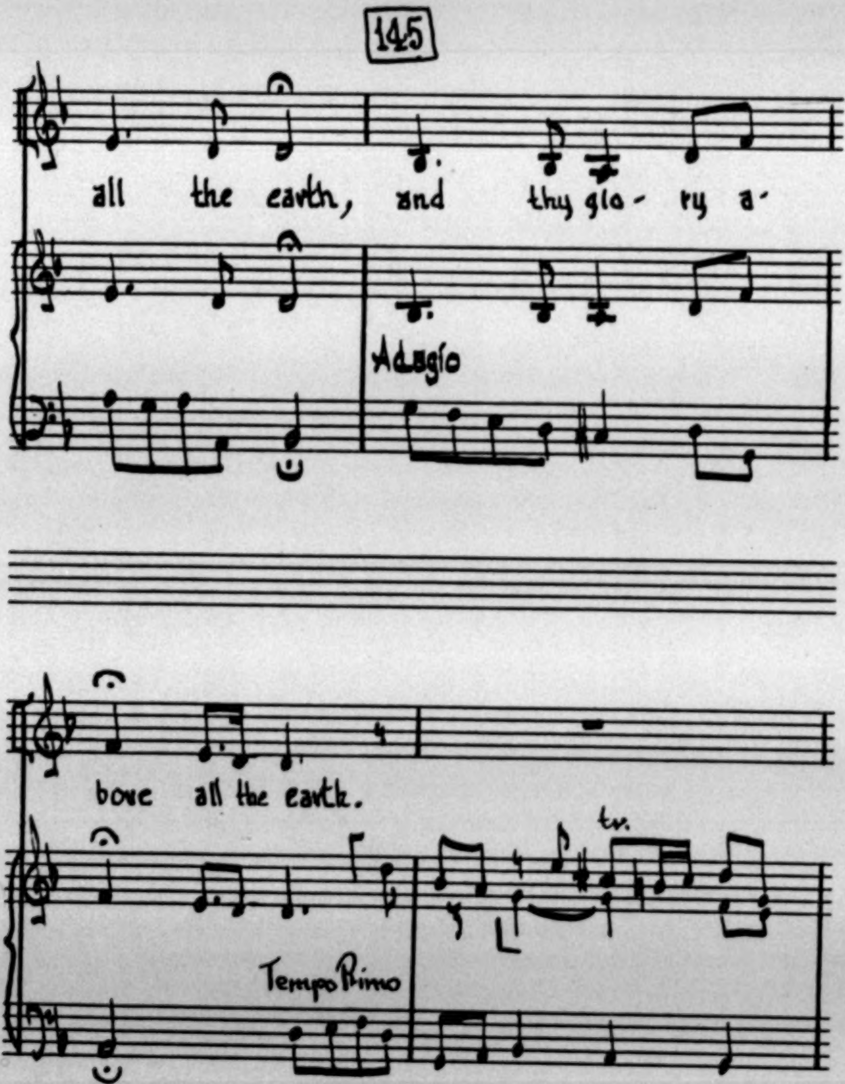


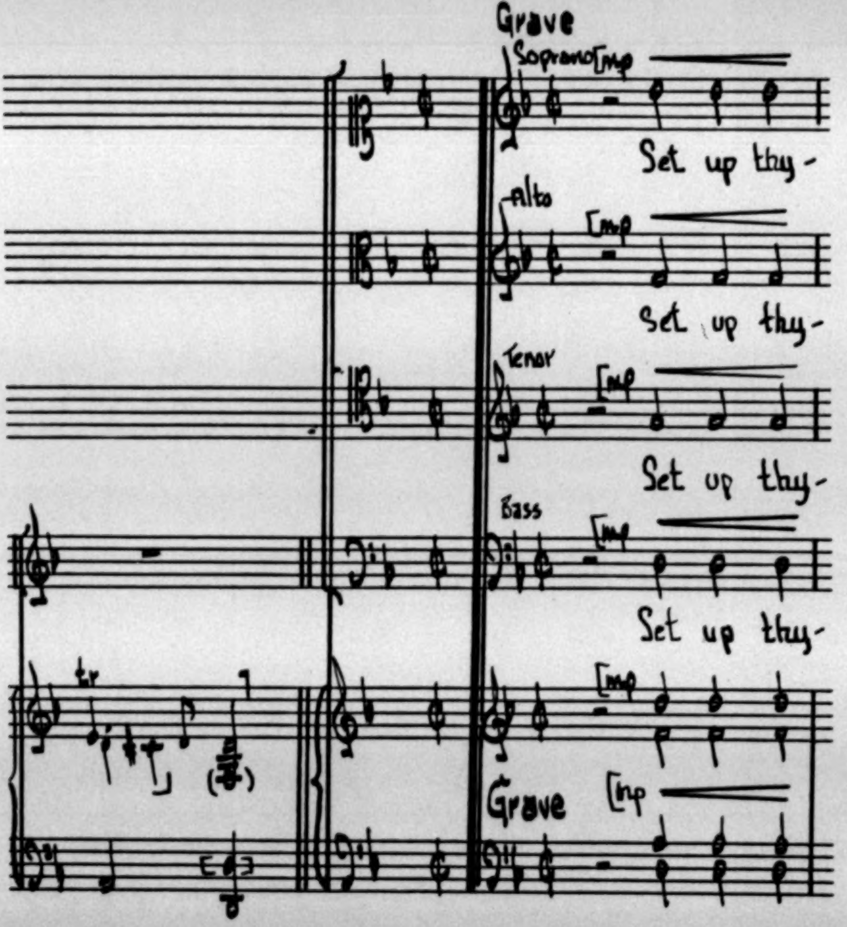

Set up thy-self, O God—
p
130
— a — bove-the- heav'ns— and thy glo- ry a

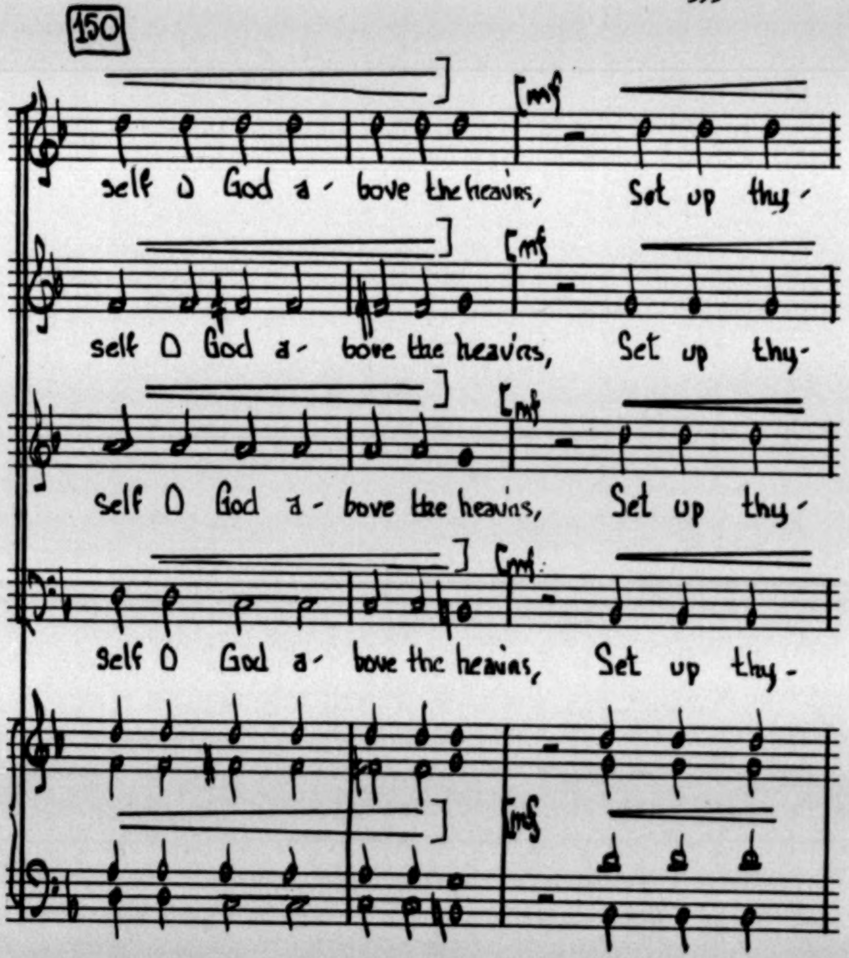

bove ___ all the earth, Set up thy-self, O God, ___
135
___ a-___ bove-the-heav'ns, and thy glo ___ ry thy glo-ry a-bove

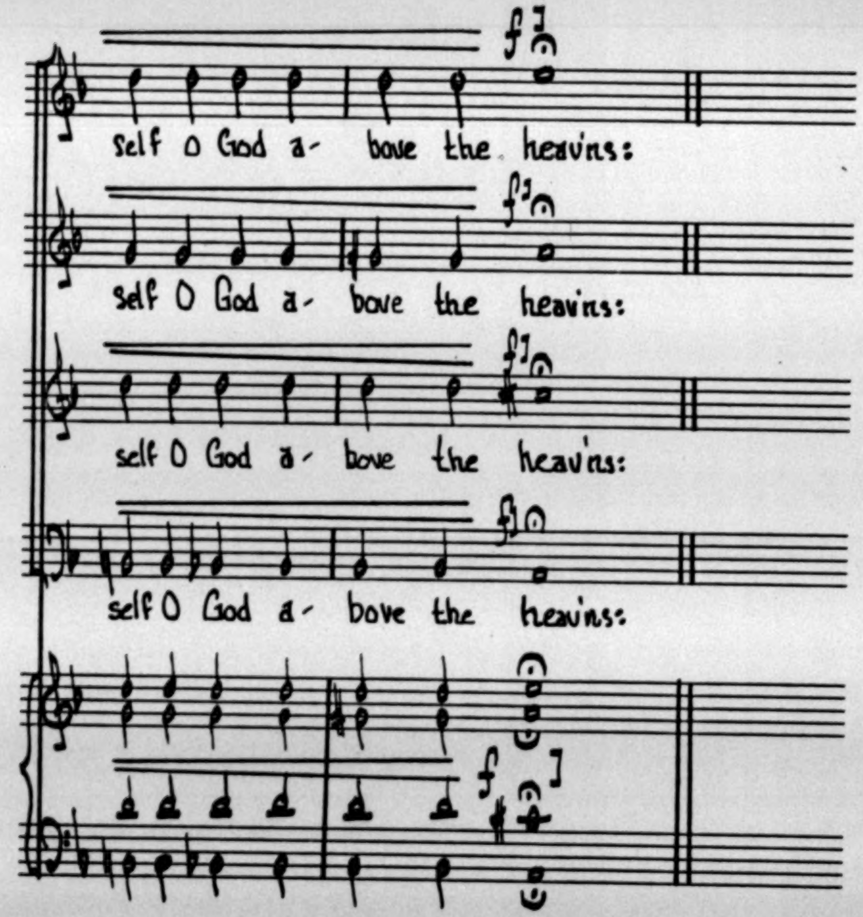

all ___ the earth: Set up thy-self, O
God __ a-bove the heavens: and thy glo-ry a-


140
bove all the earth, thy glo
ry,
and thy glo-ry a-bove


145
all the earth, and thy glo - ry a-
Adagio
bove all the earth.
tr.
Tempo Primo

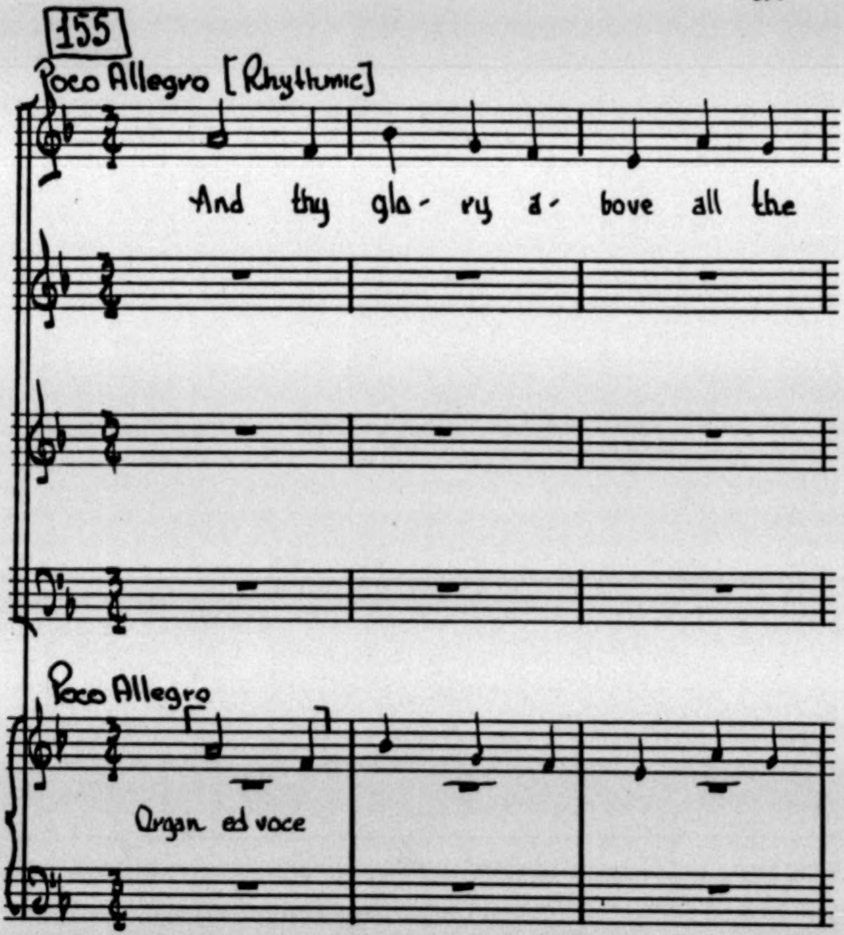

Grave
Soprano
mp
Set up thy-
Alto
mp
Set up thy-
Tenor
mp
Set up thy-
Bass
mp
Set up thy-
tr
mp
Grave
mp

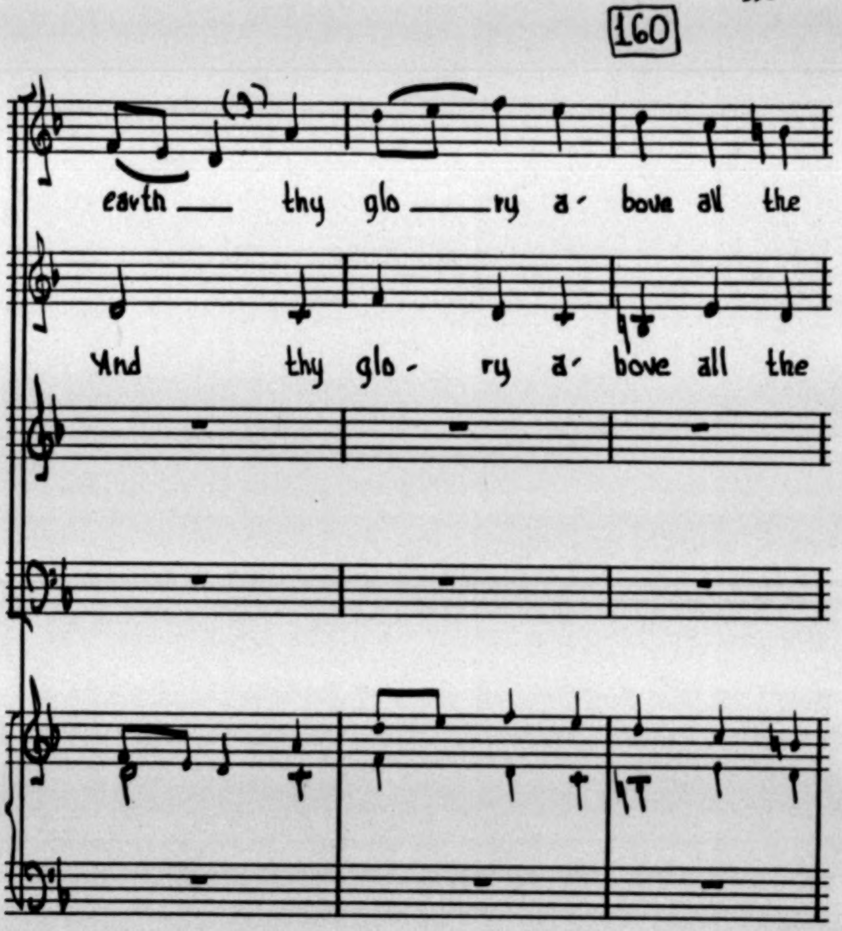

150
mf
self O God a - bove the heavins, Set up thy -
mf
self O God a - bove the heavins, Set up thy -
mf
self O God a - bove the heavins, Set up thy -
mf
self O God a - bove the heavins, Set up thy -
mf

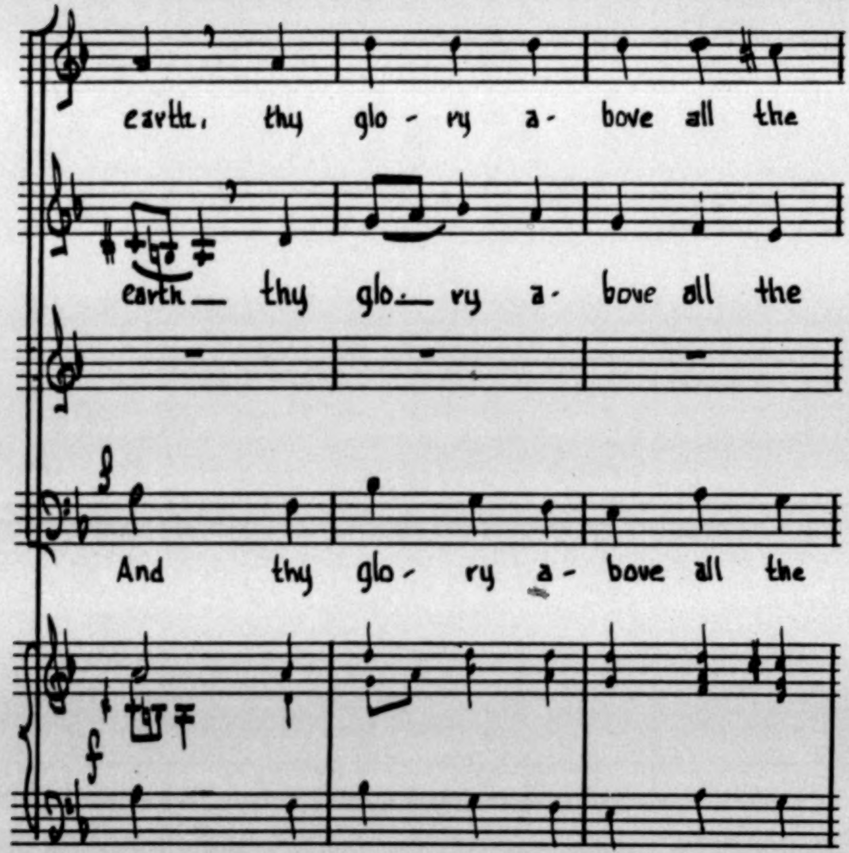

self O God a- bove the heav'ns:
self O God a- bove the heav'ns:
self O God a- bove the heav'ns:
self O God a- bove the heav'ns:
f
f
f
f
f

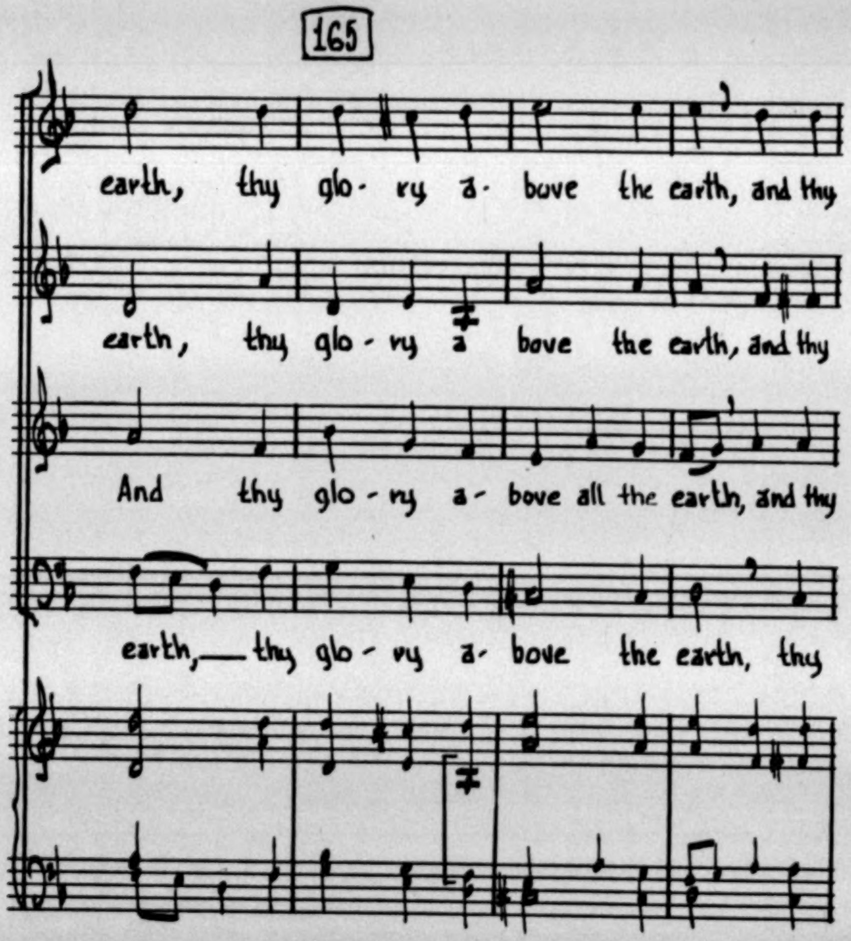
155

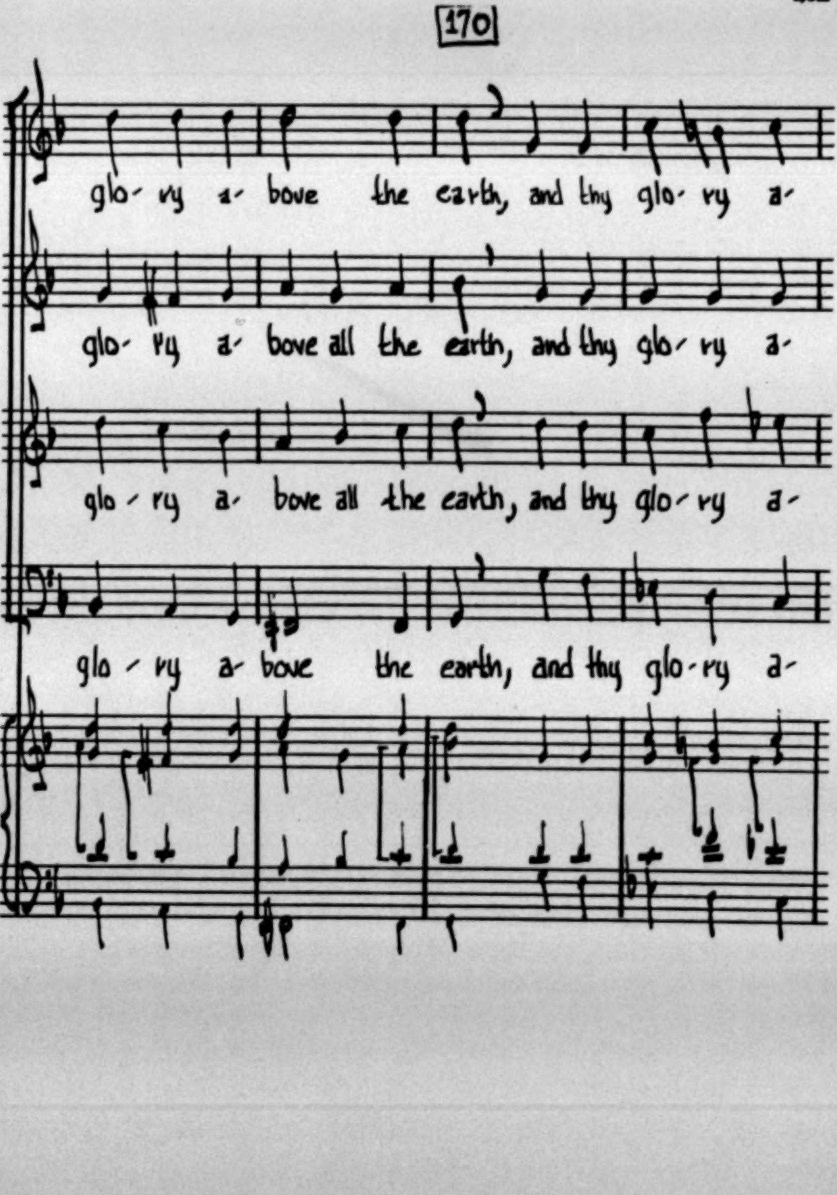
Poco Allegro [Rhythmic]

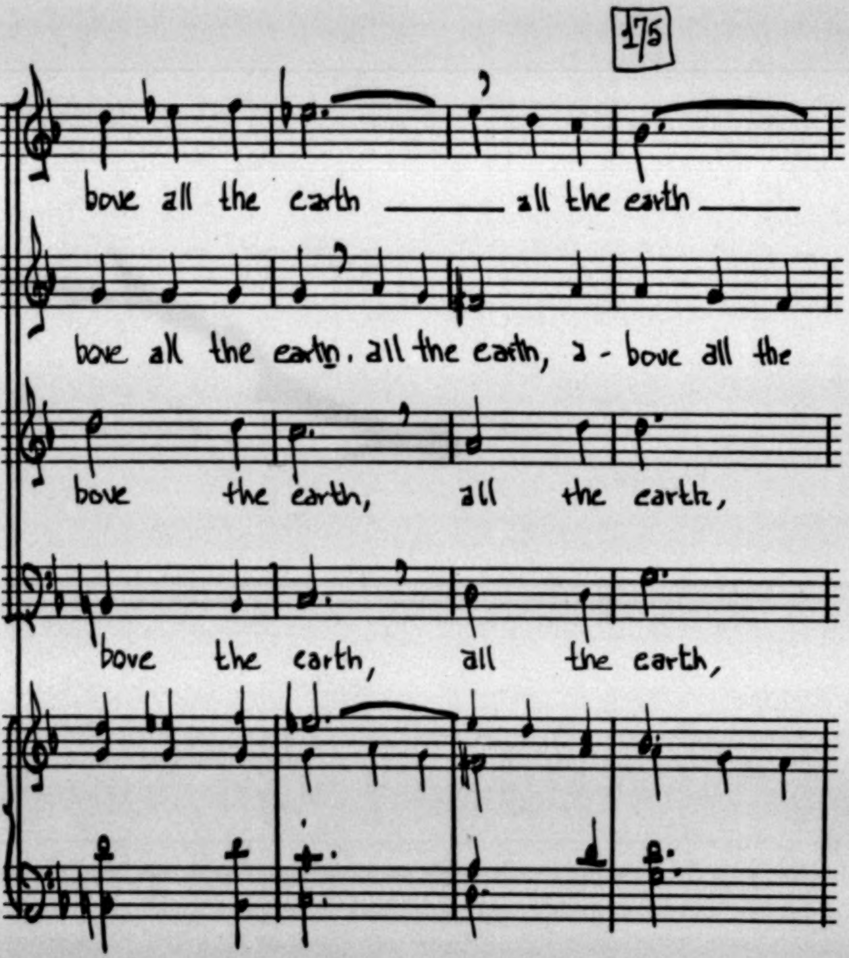

155
Poco Allegro [Rhythmic]
And thy glo - ry a - bove all the
Poco Allegro
Organ ed voce

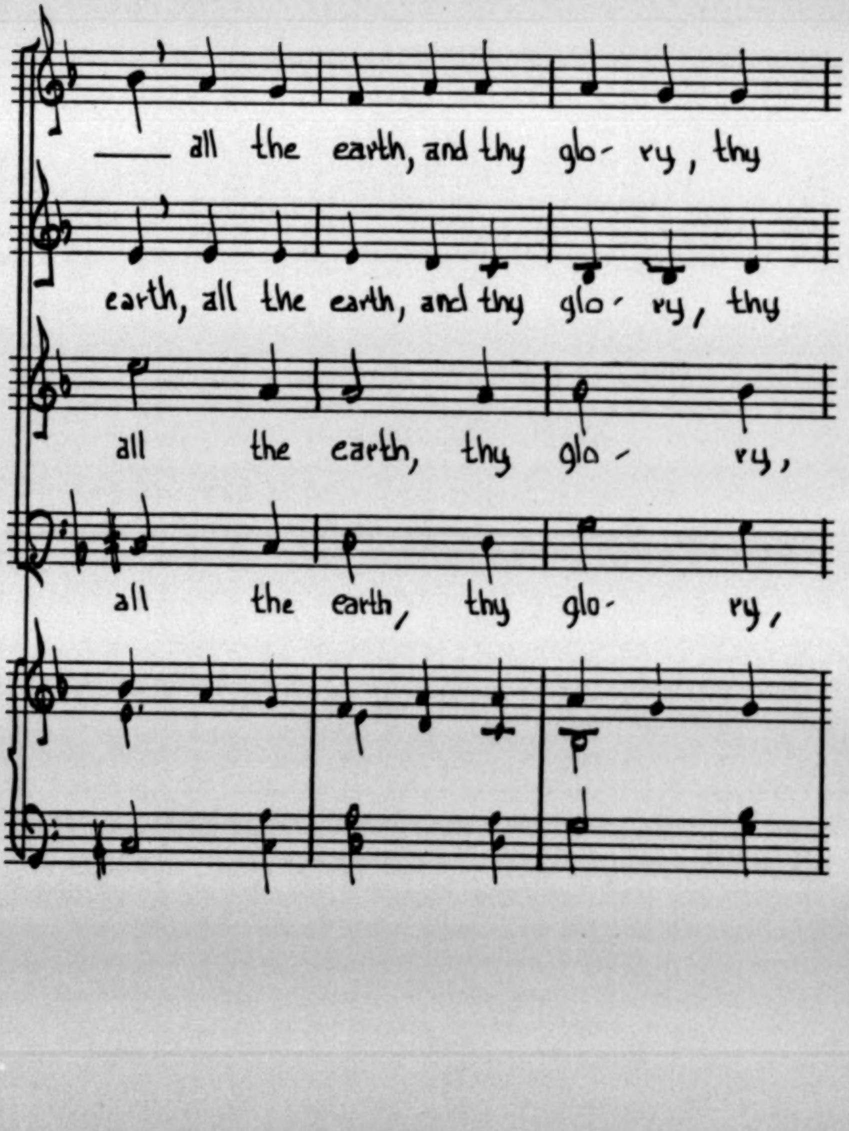

160
(?)
earth thy glo ry a- bove all the
And thy glo- ry a- bove all the

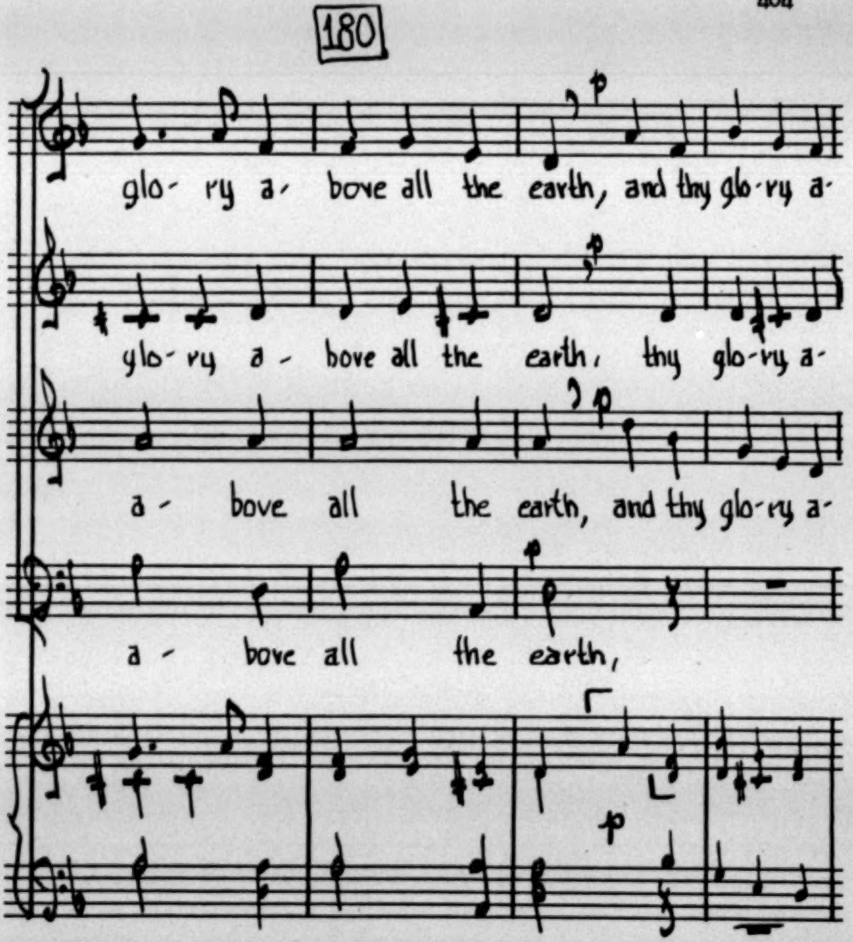

earth, thy glo - ry a - bove all the
earth thy glo - ry a - bove all the
And thy glo - ry a - bove all the
f


165
earth, thy glo - ry a - bove the earth, and thy
earth, thy glo - ry a bove the earth, and thy
And thy glo - ry a - bove all the earth, and thy
earth,— thy glo - ry a - bove the earth, thy

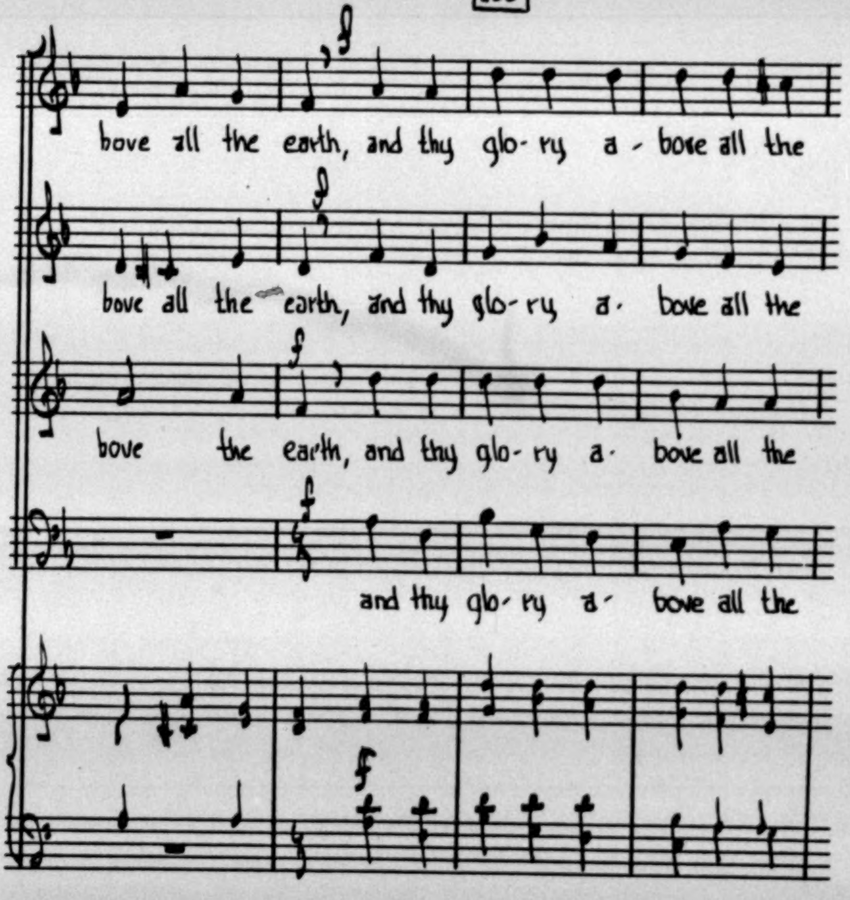

170
glo - ry a - bove the earth, and thy glo - ry a -
glo - ry a - bove all the earth, and thy glo - ry a -
glo - ry a - bove all the earth, and thy glo - ry a -
glo - ry a - bove the earth, and thy glo - ry a -

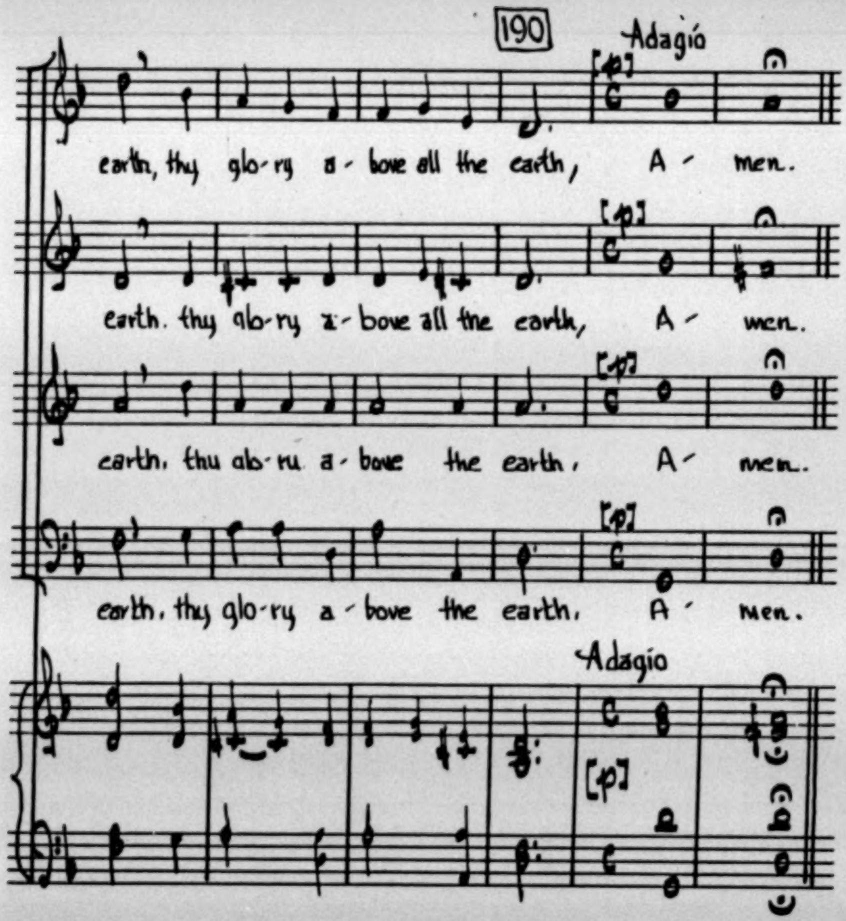

175
bove all the earth ___ all the earth ___
bove all the earth. all the earth, a - bove all the
bove the earth, all the earth,
bove the earth, all the earth,


all the earth, and thy glo- ry, thy
earth, all the earth, and thy glo- ry, thy
all the earth, thy glo - ry,
all the earth, thy glo- ry,


180
glo- ry a- bove all the earth, and thy glo-ry a-
glo-ry a- bove all the earth, thy glo-ry a-
a- bove all the earth, and thy glo-ry a-
a- bove all the earth,

185


f
bove all the earth, and thy glo-ry a-bove all the
f
bove all the earth, and thy glo-ry a-bove all the
f
bove the earth, and thy glo-ry a-bove all the
f
and thy glo-ry a-bove all the
f

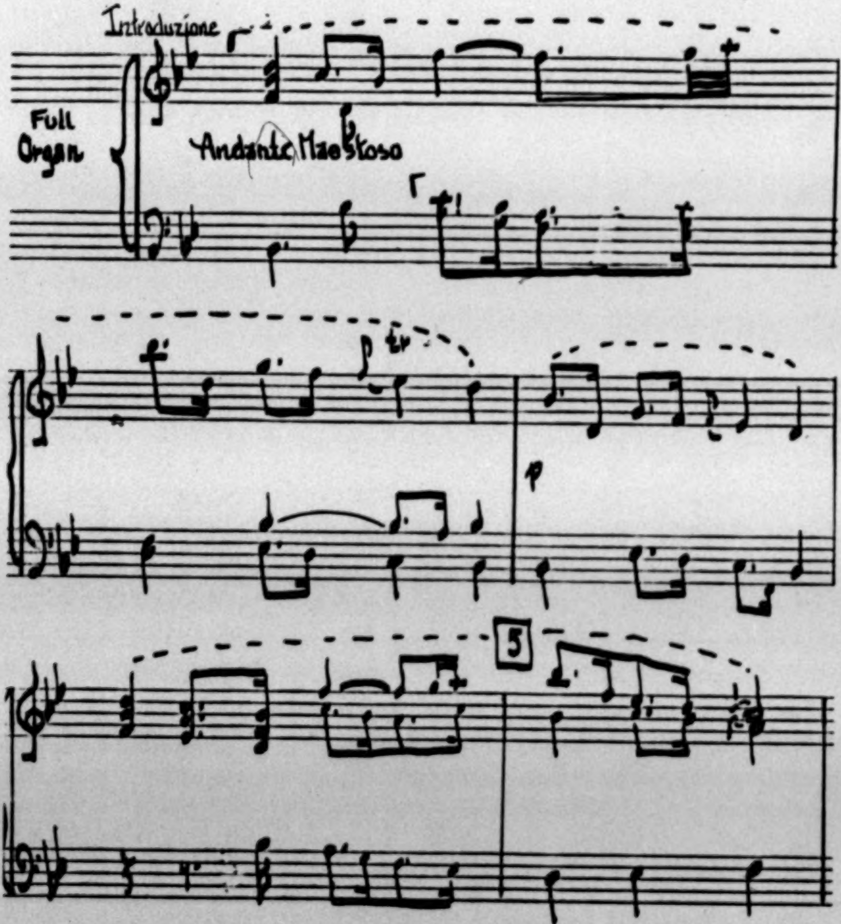

190
Adagio
[p]
earth, thy glo-ry a-bove all the earth, A-men.
earth. thy glo-ry a-bove all the earth, A-men.
earth, thy glo-ry a-bove the earth, A-men.
earth, thy glo-ry a-bove the earth, A-men.
Adagio
[p]

My Soul Hath Patiently Tarried

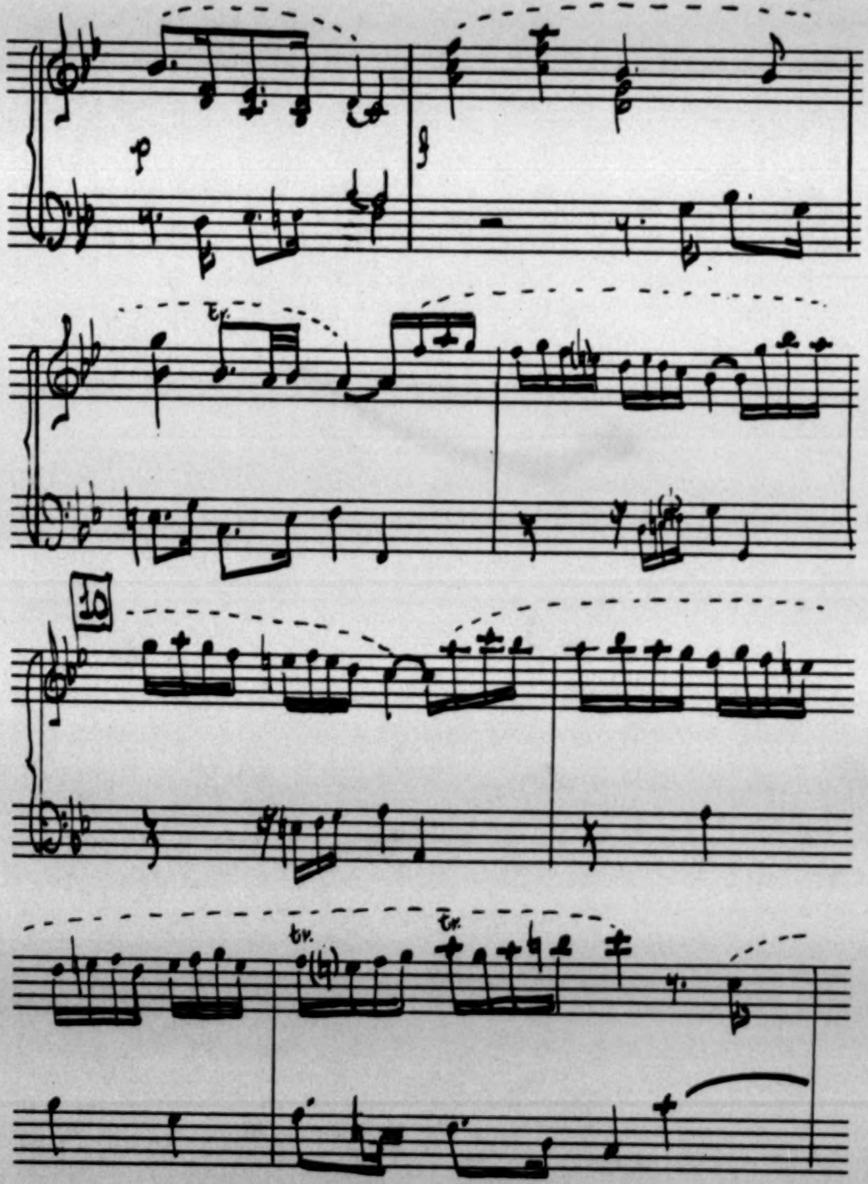
for Soli, Chorus, and Organ

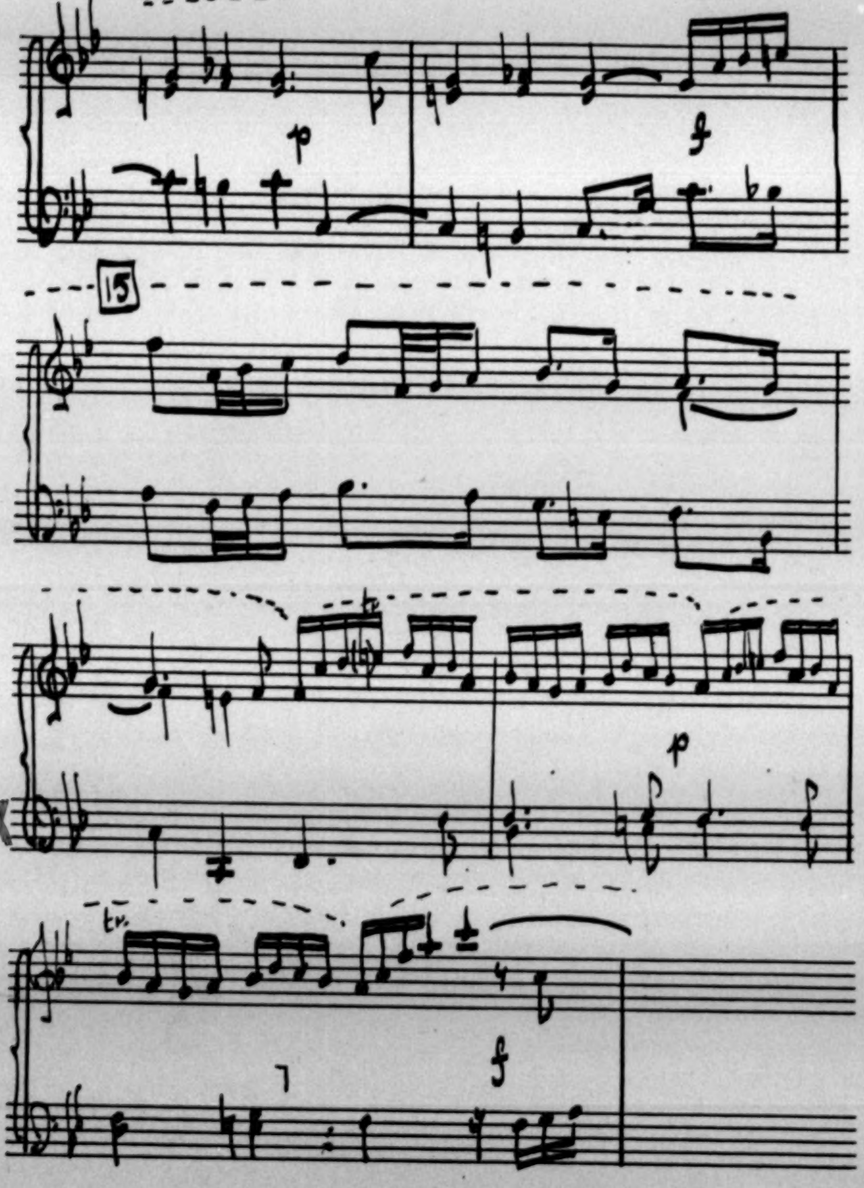
Psalm 33: 20-22

Charles Wesley, Jr.

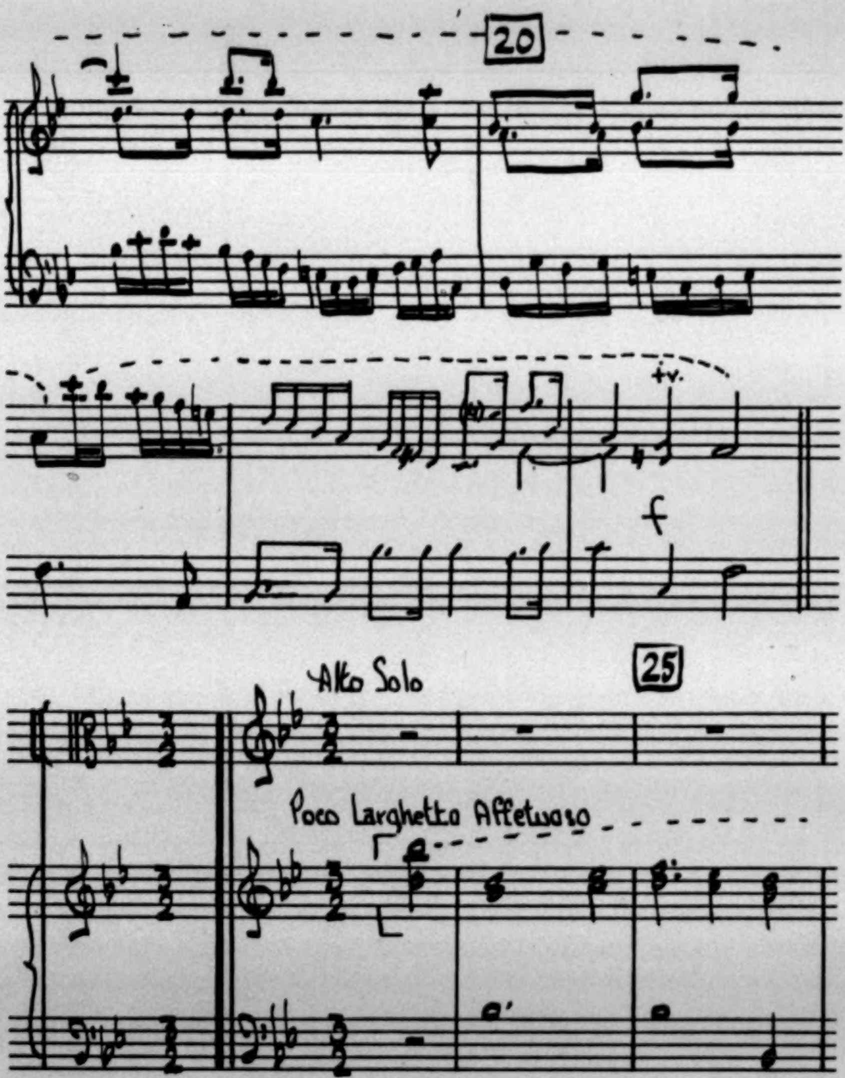


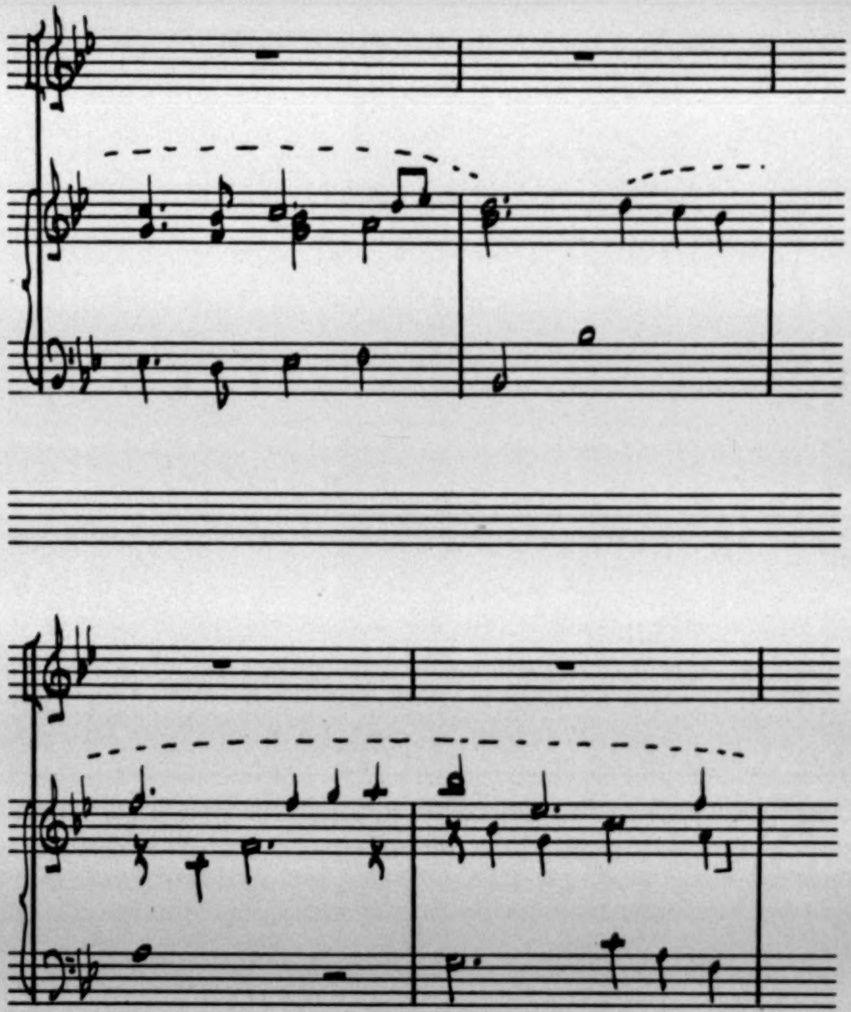
Introduzione
Full Organ
Andante Maestoso
tr
p
5

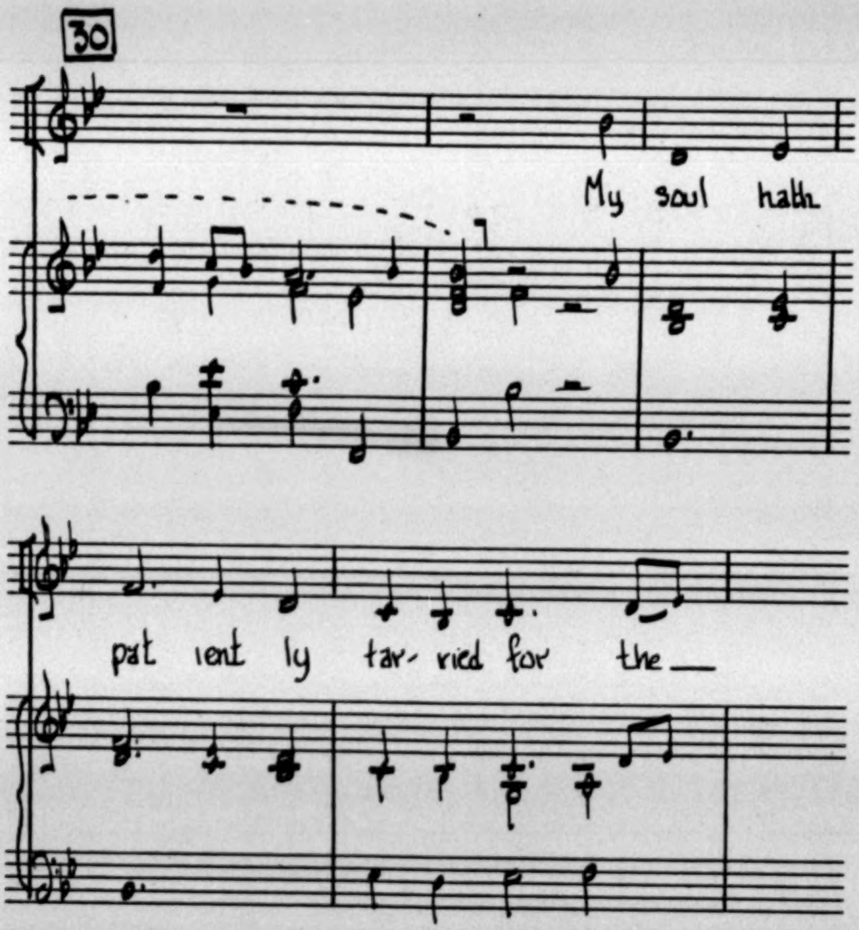

tr.
10
tr.
tr.

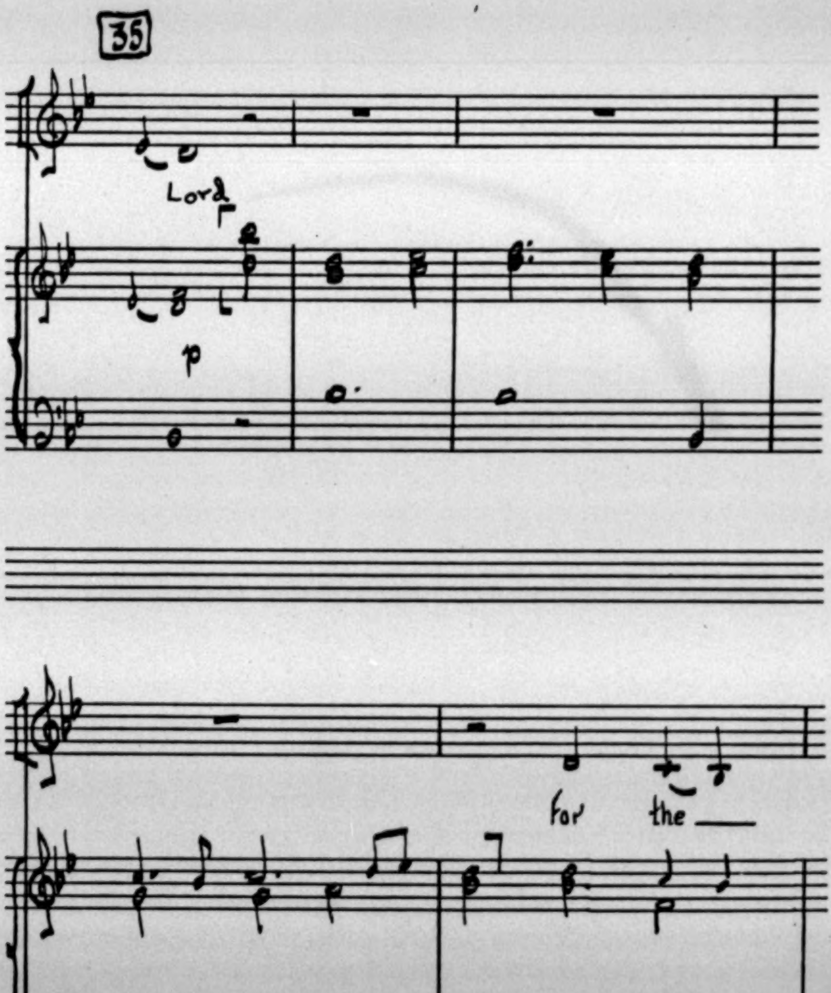


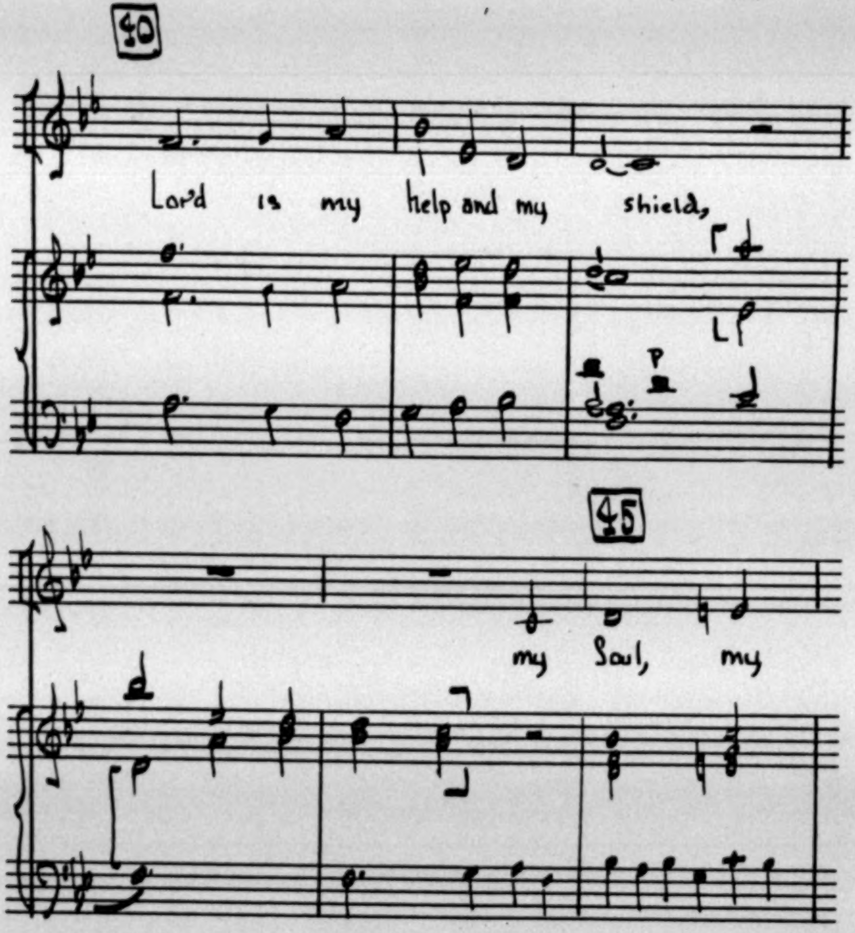
p
f
15
tr.
p
tr.
f

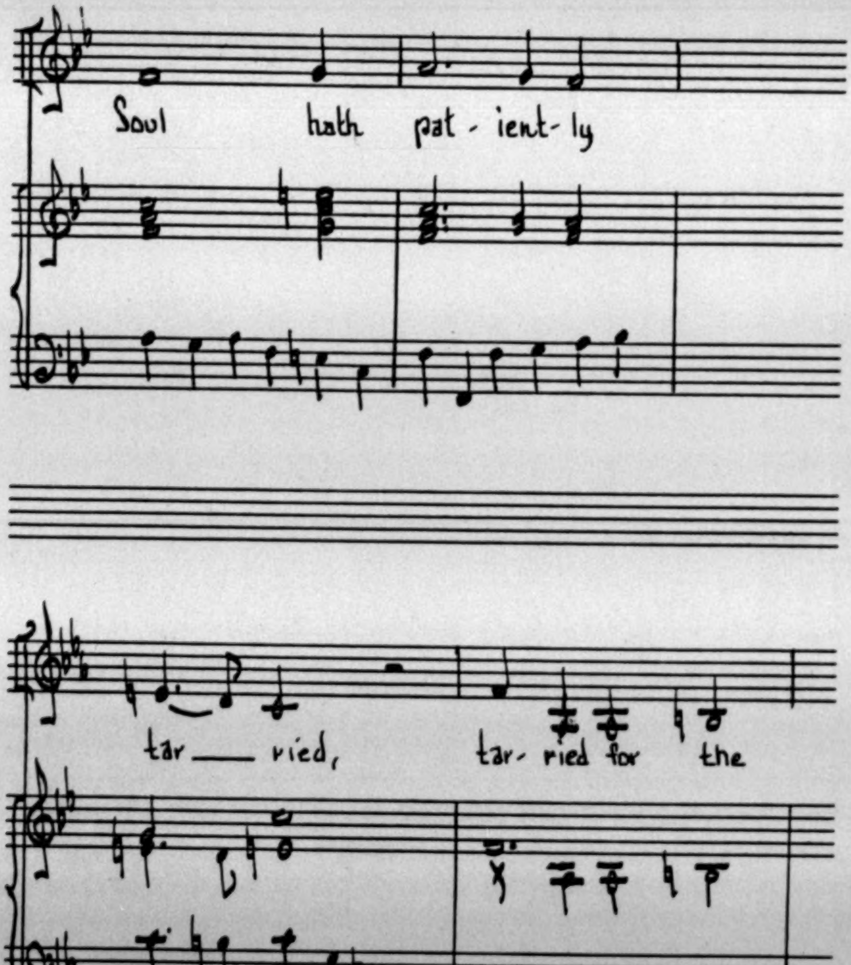

20
tr.
f
Alto Solo
25
Poco Larghetto Affetuoso

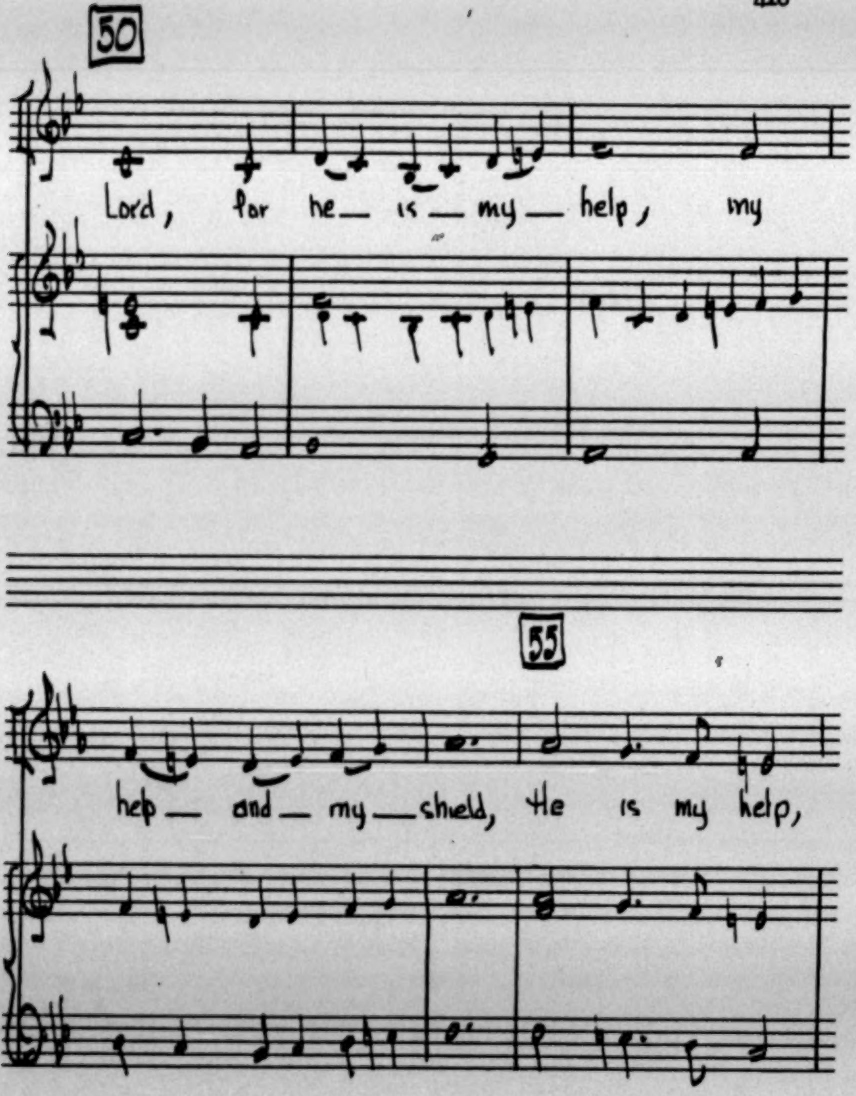


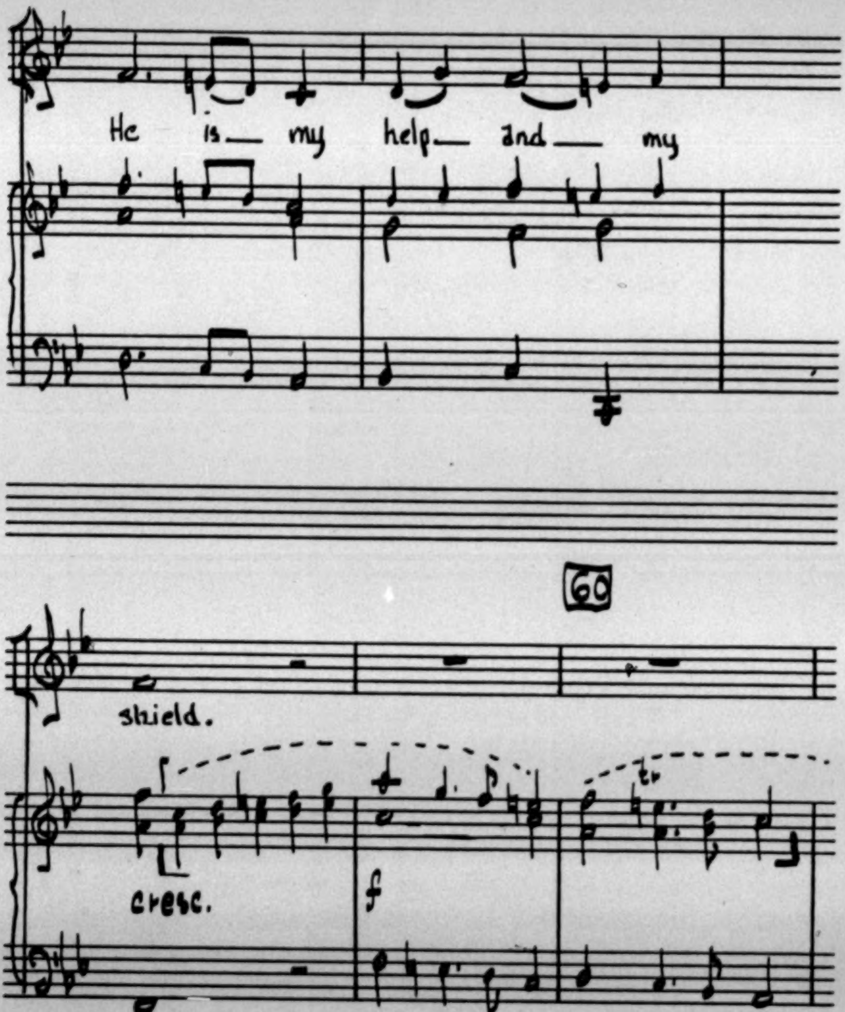

30
My soul hath
pat ient ly tar- ried for the

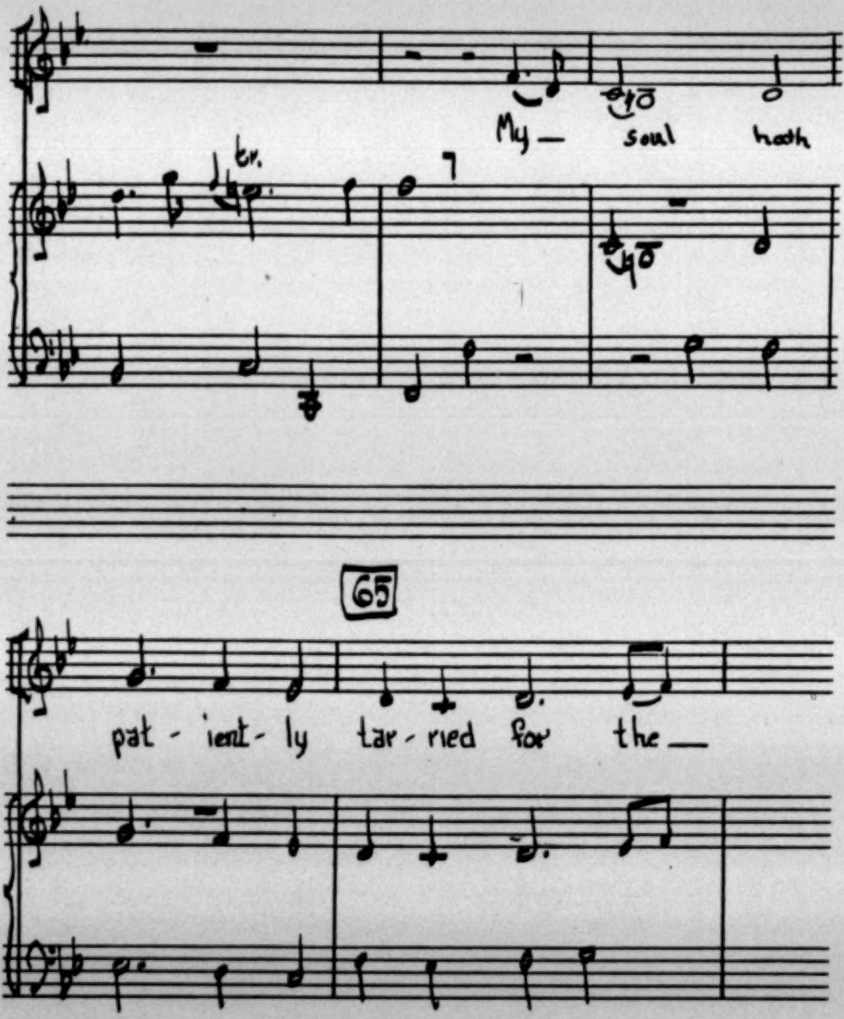

35
Lord
p
for the ___

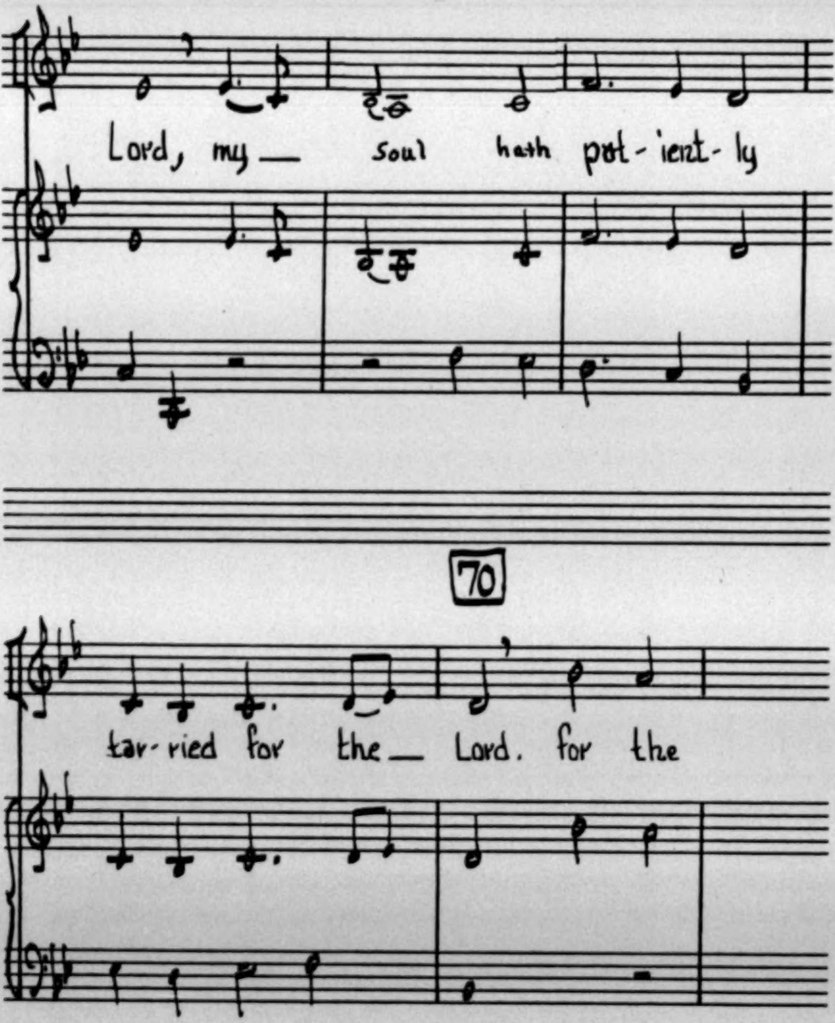

40
Lord is my help and my shield,
45
my Soul, my
P

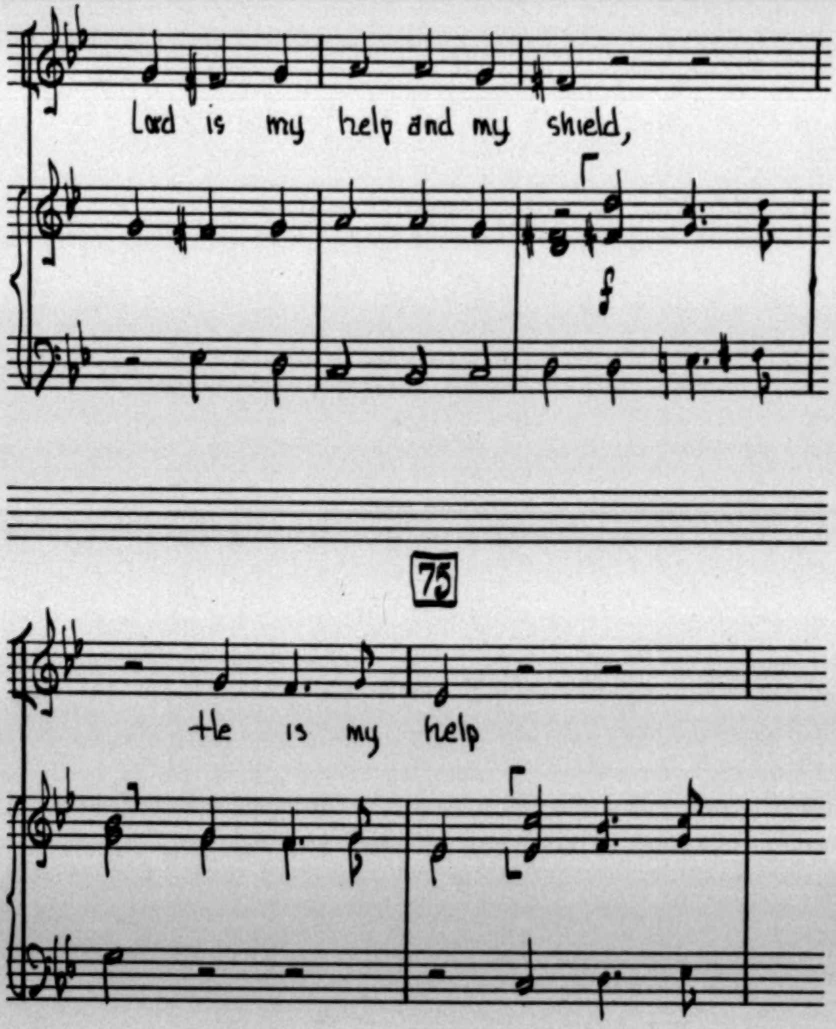

Soul hath pat - ient - ly
tar — ried, tar - ried for the

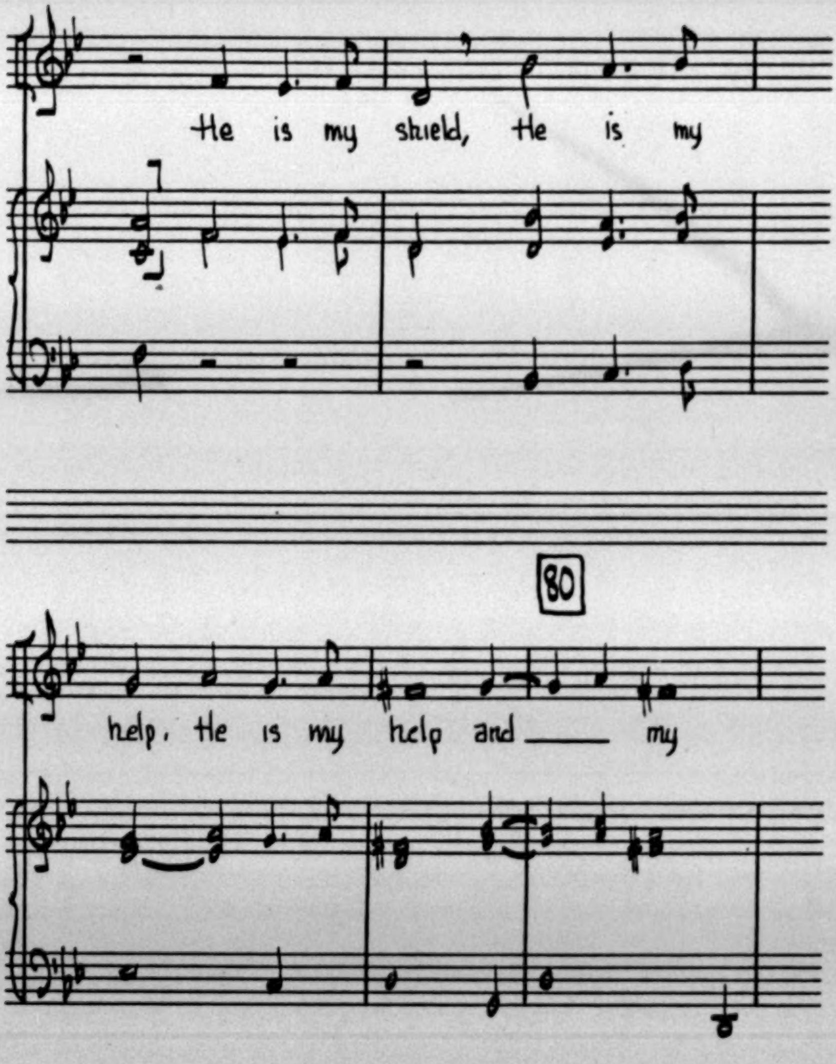

50
Lord, for he — is — my — help, my
55
help — and — my — shield, He is my help,

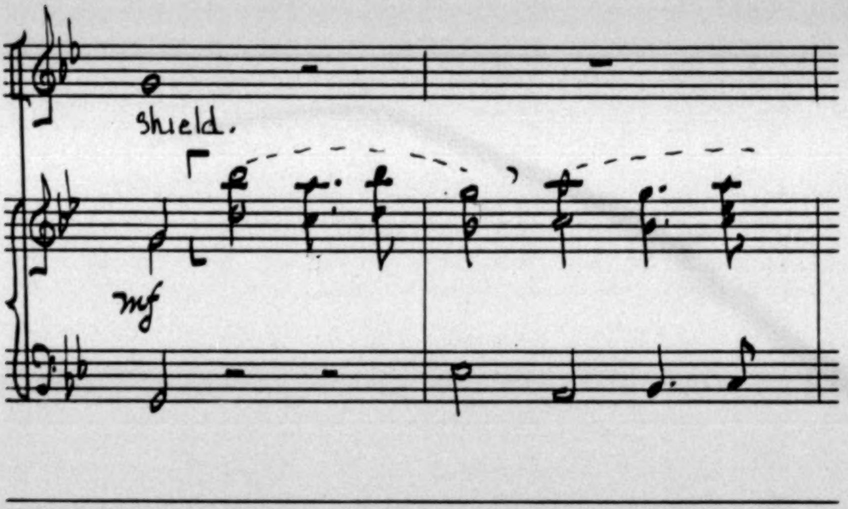

He is my help and my
shield.
60
cresc.
f
tr

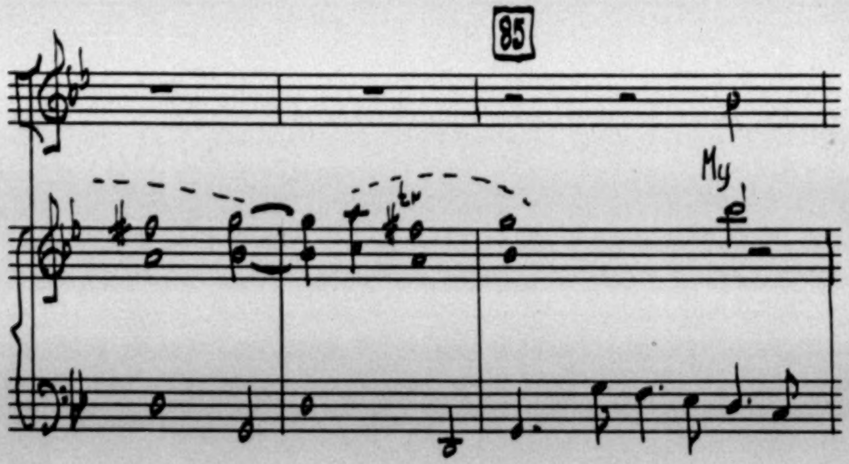

tr.
My — soul hath
65
pat - ient - ly tar - ried for the —

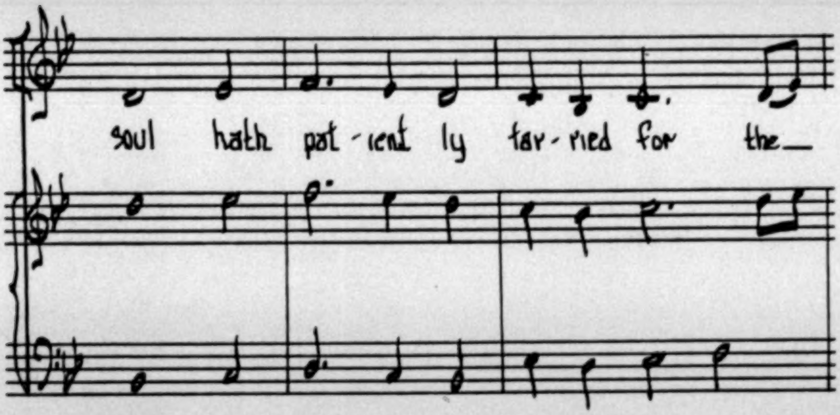

Lord, my — soul hath pat-ient-ly
70
tar-ried for the — Lord. for the

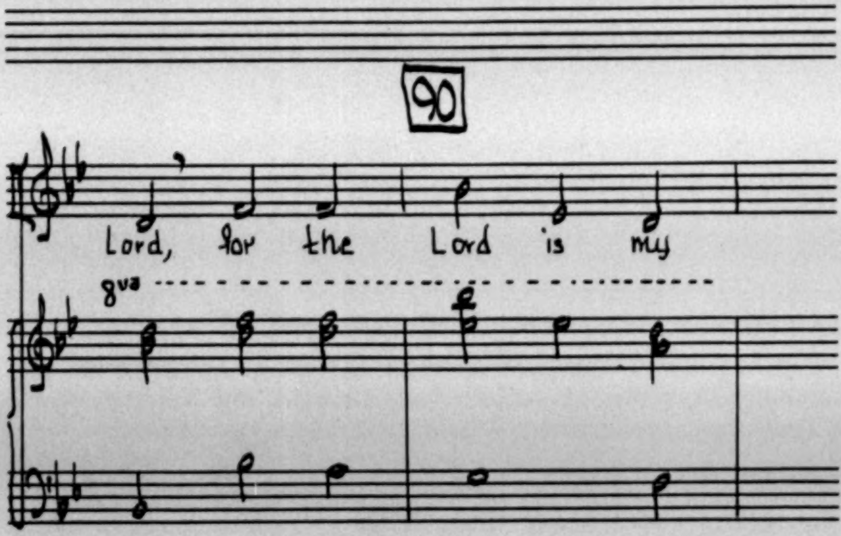

Lord is my help and my shield,
f
75
He is my help

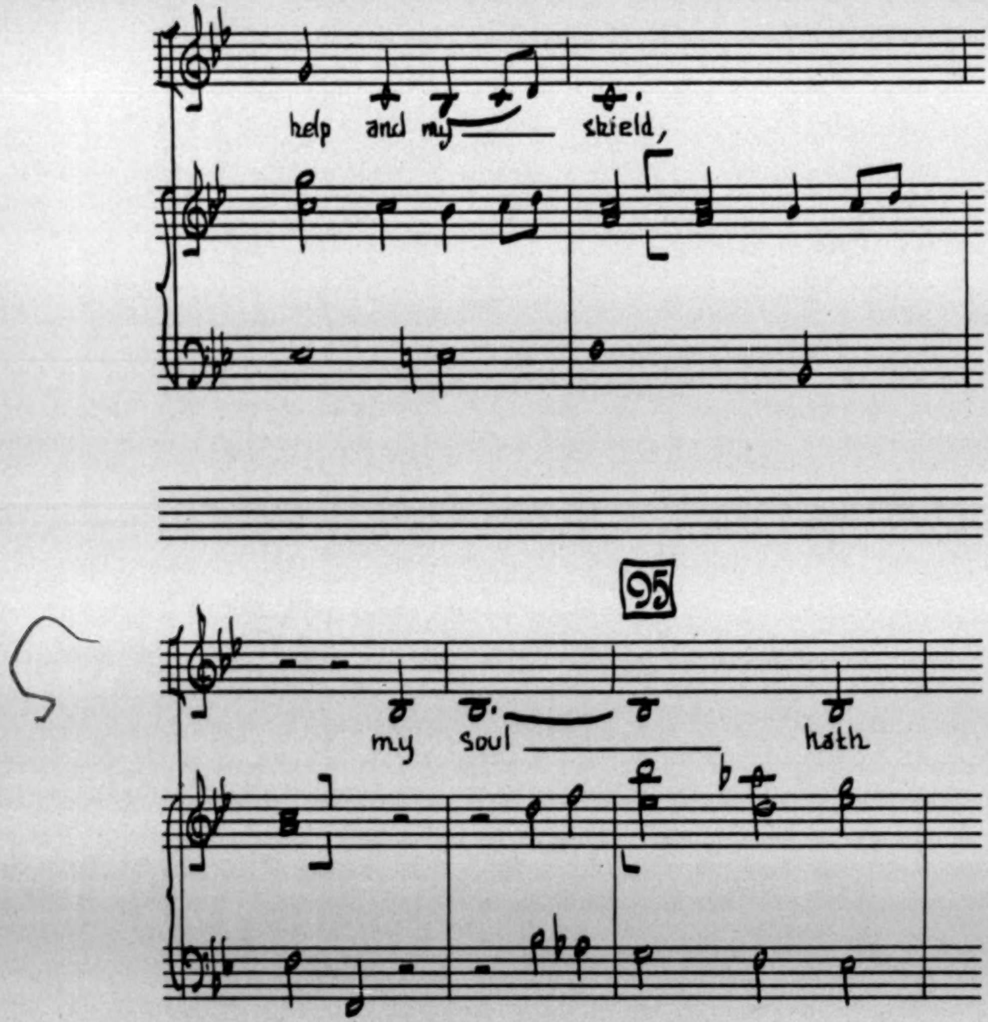

He is my shield, He is my
80
help, He is my help and ____ my

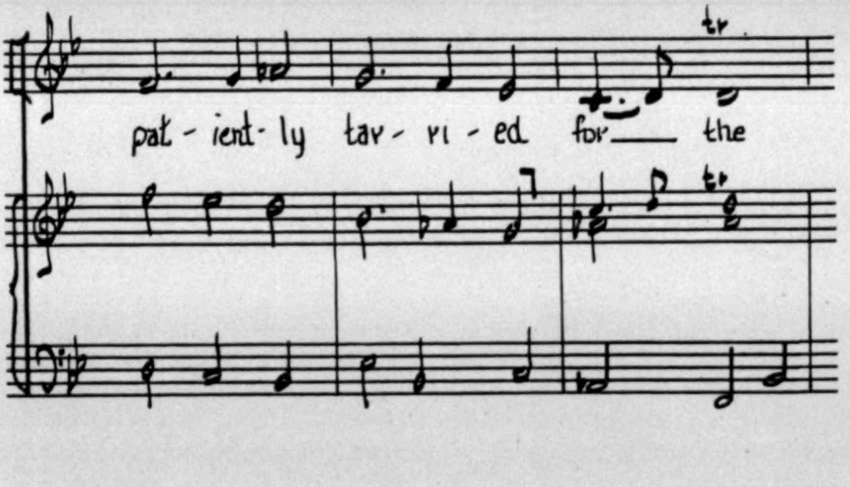

shield.
mf


85
My
tr

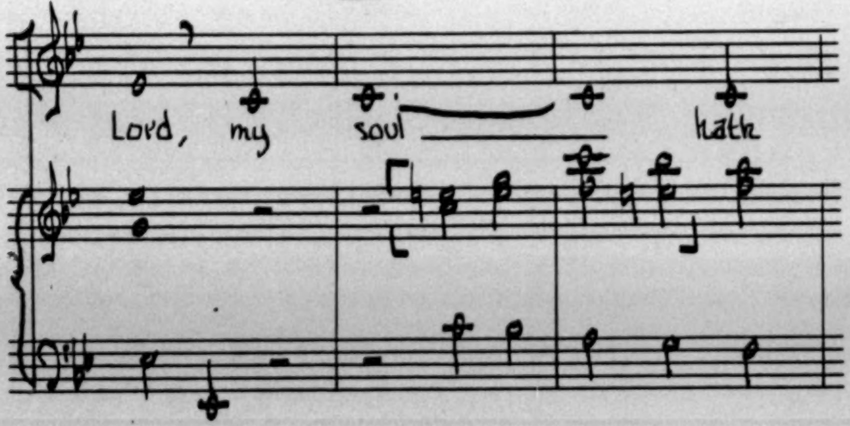

soul hath pat - ient ly tar - ried for the

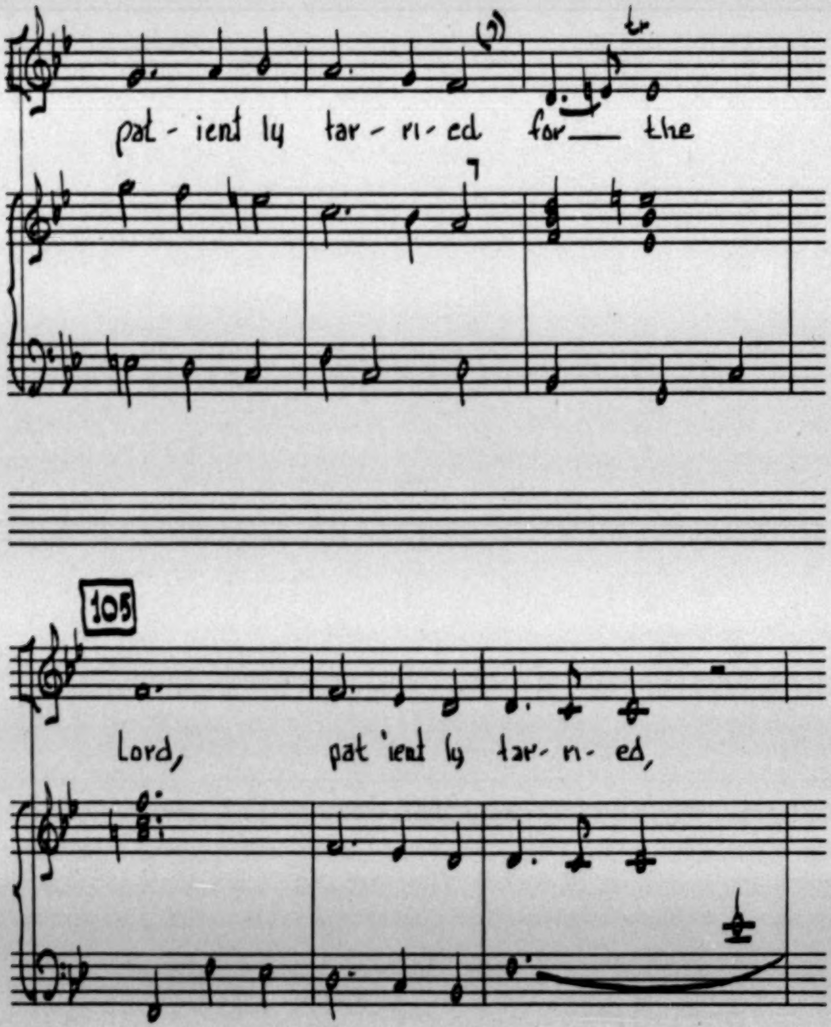

90
Lord, for the Lord is my
8va

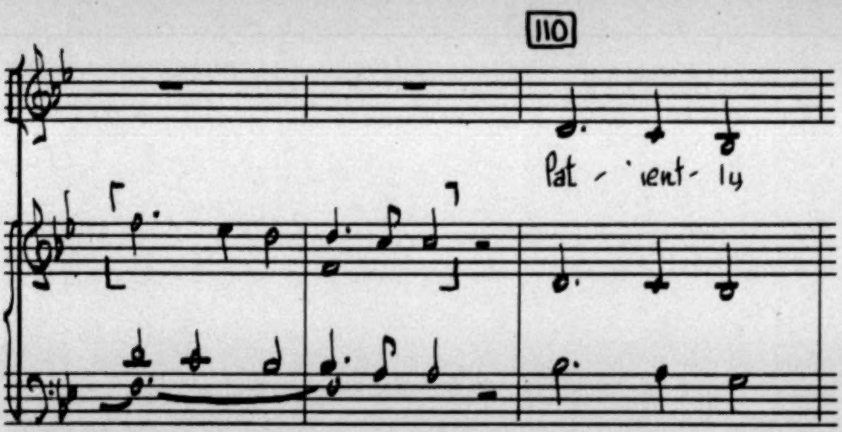

help and my shield,
95
my soul hath

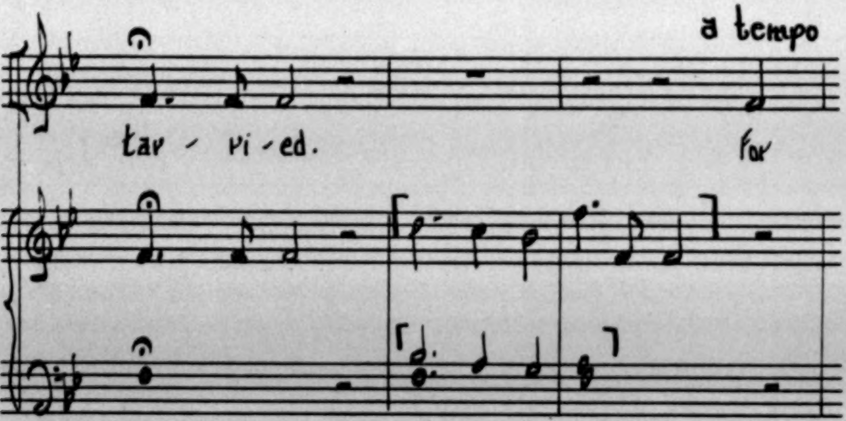

tr
pat - ient - ly tar - ri - ed for — the
tr

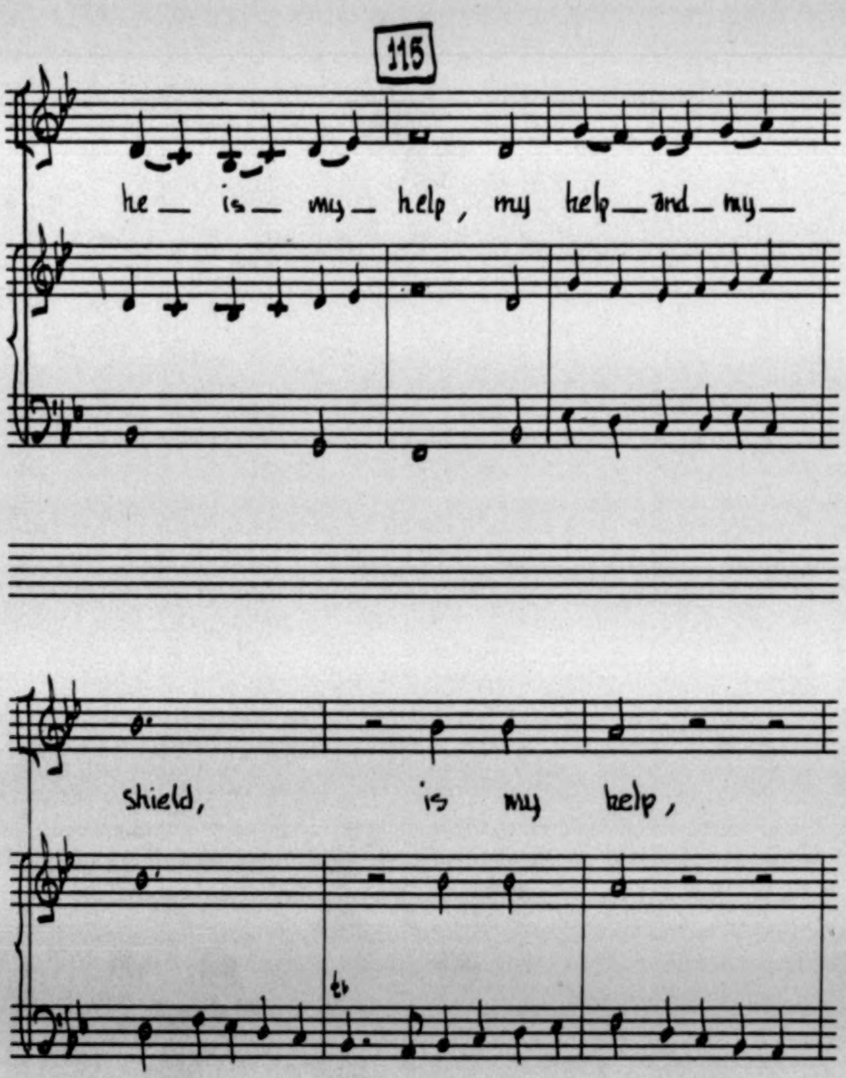
100

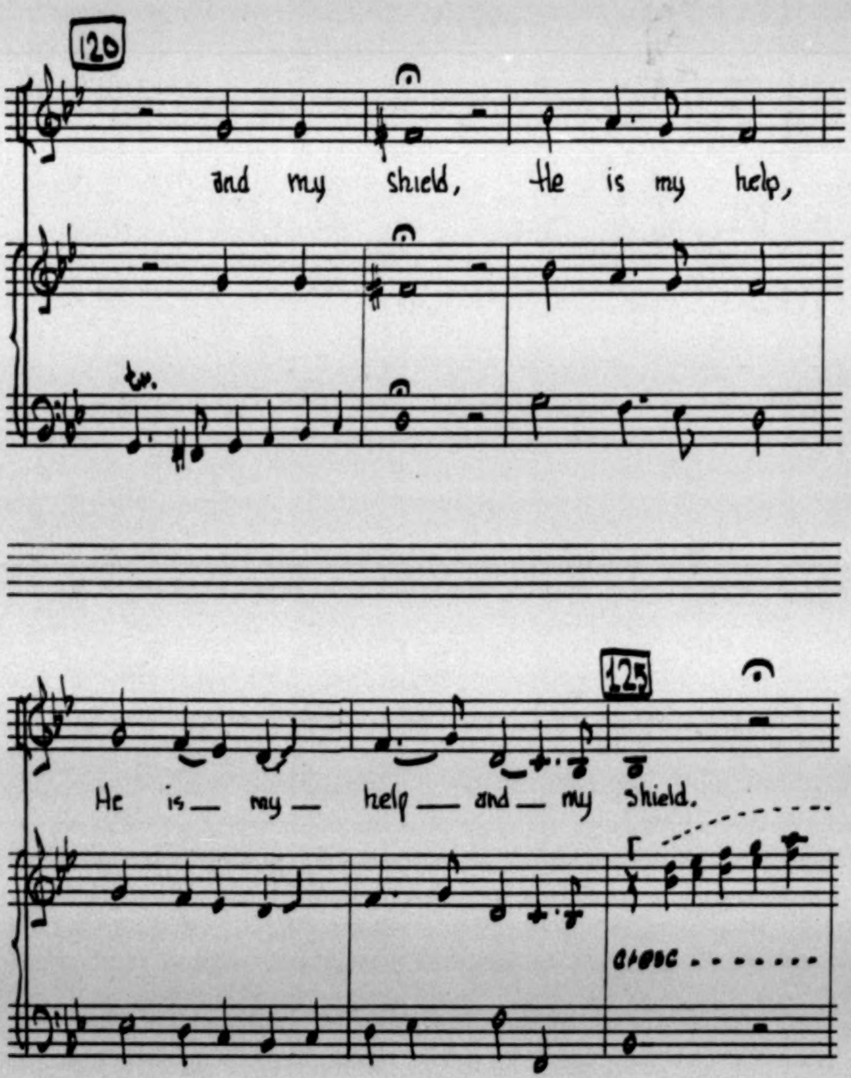

Lord, my soul — hath

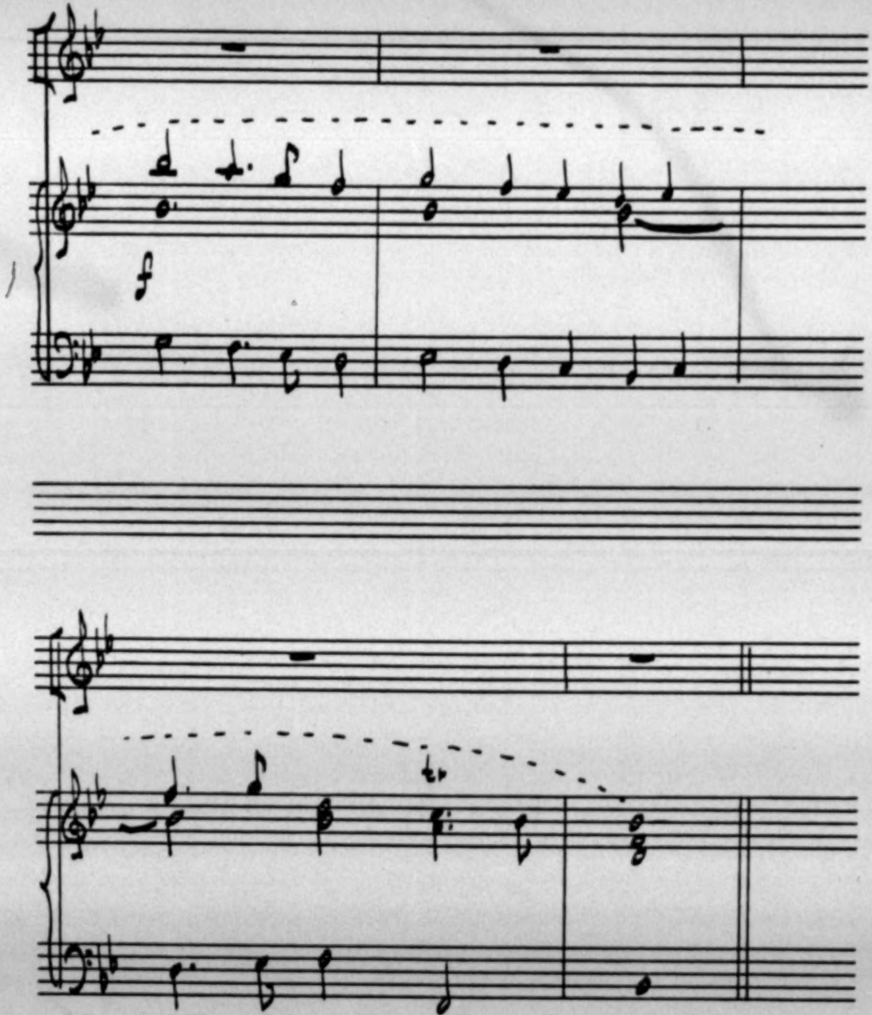

pat - ient ly tar - ri - ed for — the
105
Lord, pat ient ly tar - ri - ed,

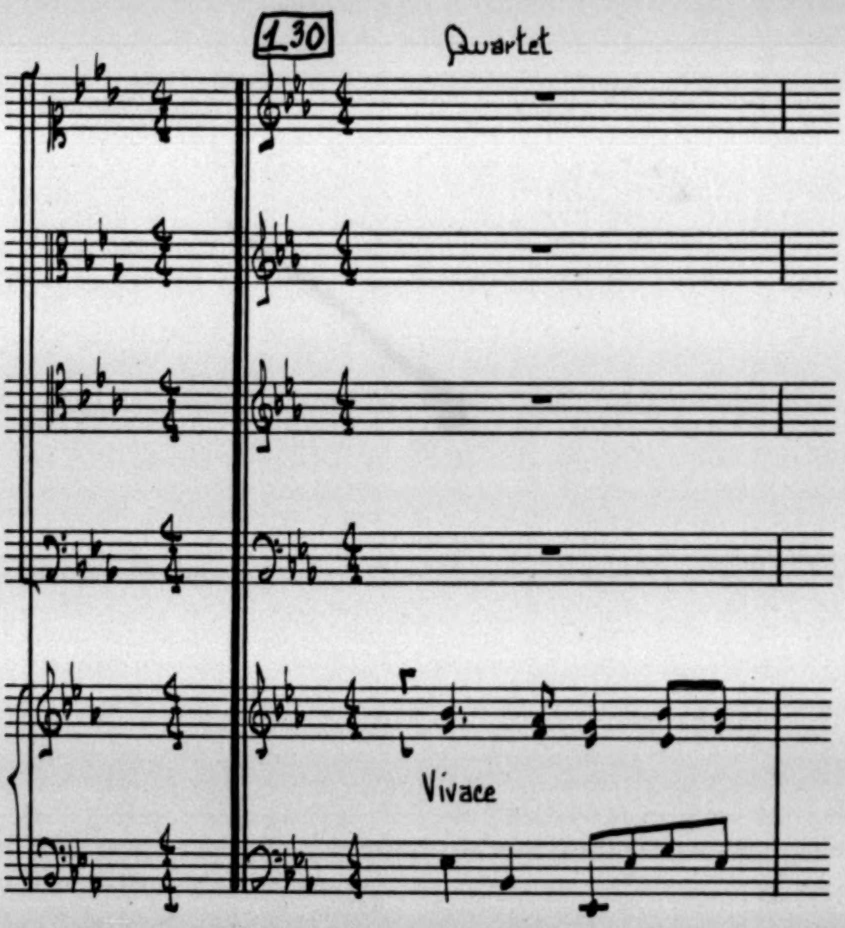

110
Pat - ient - ly

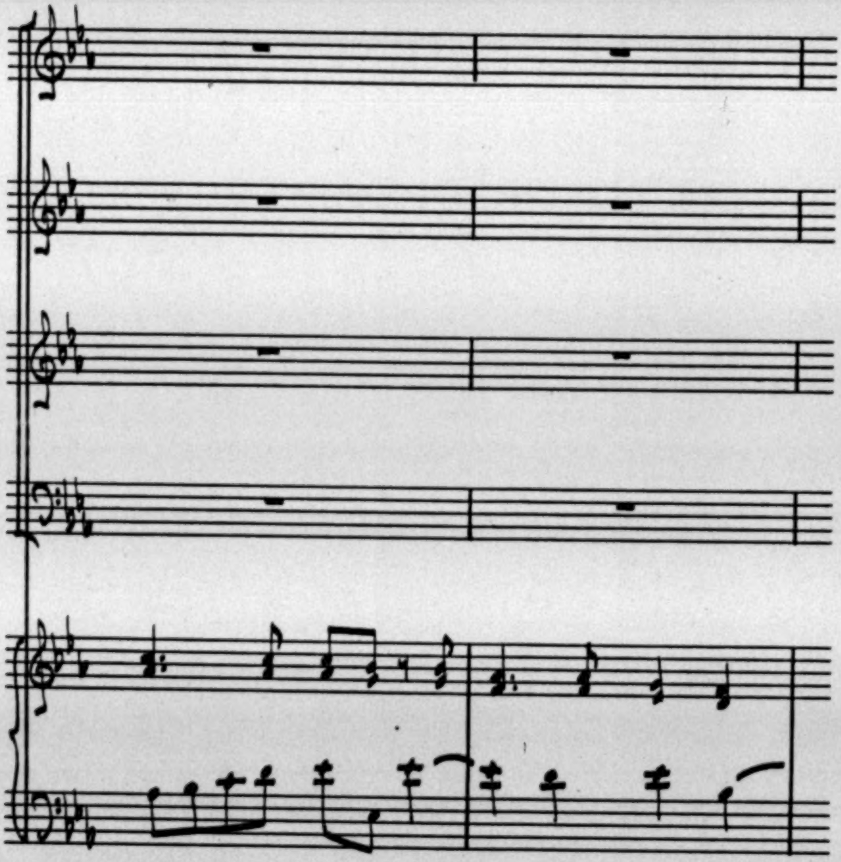

a tempo
tar - ri - ed.
For

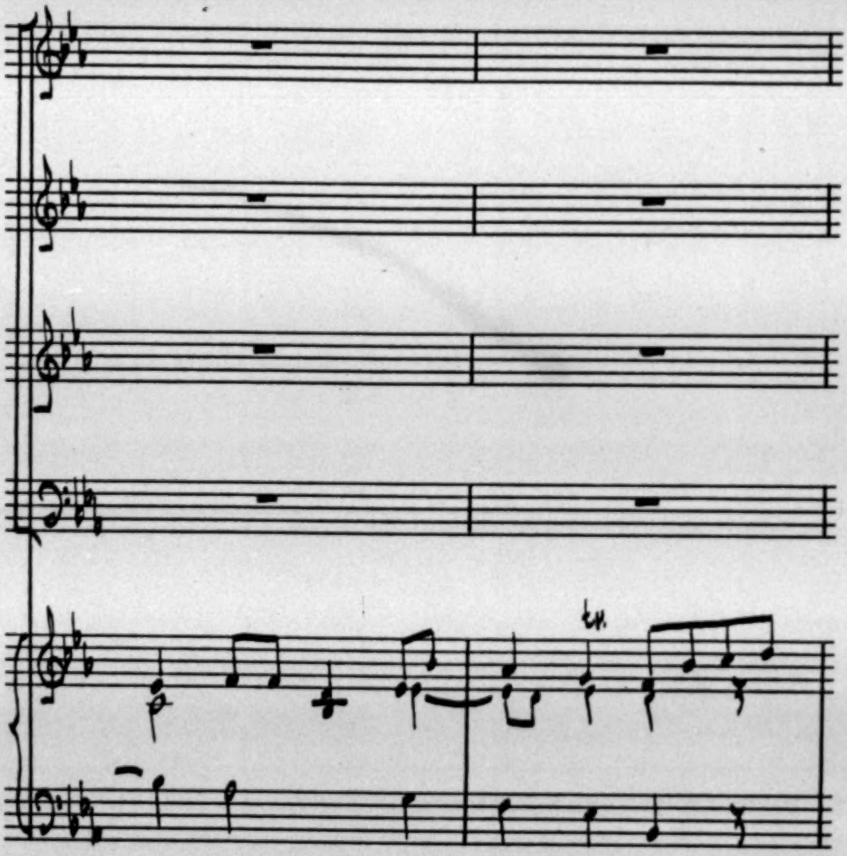

115
he — is — my — help, my help — and — my —
shield, is my help,

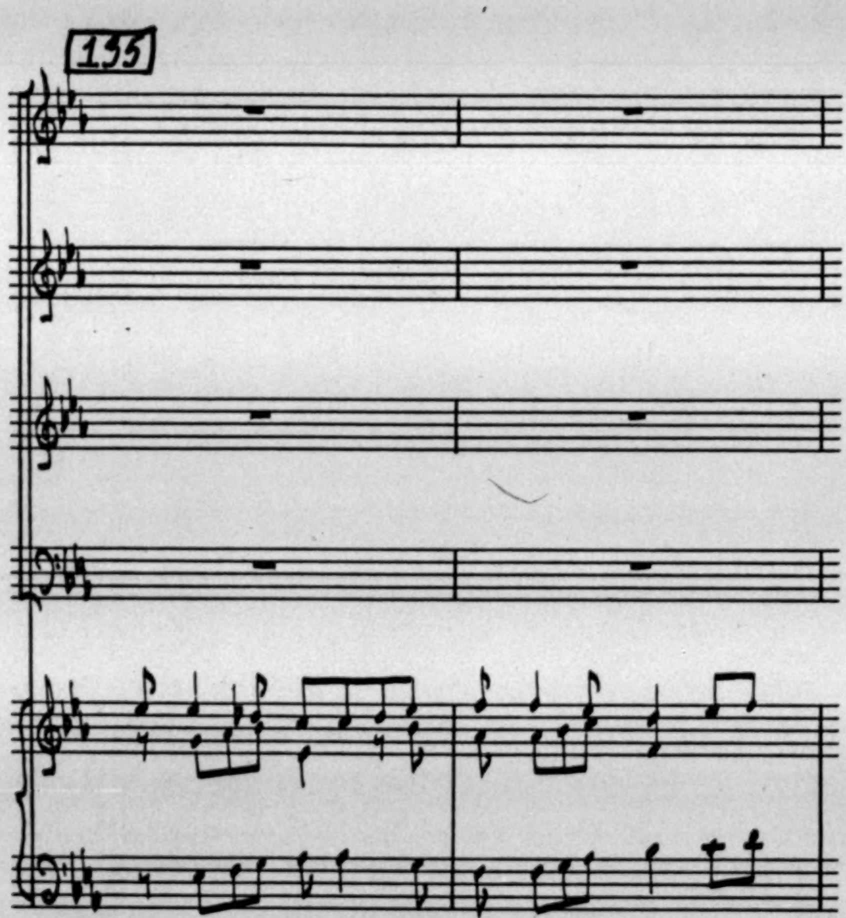

120
and my shield, He is my help,
tr.
125
He is — my — help — and — my shield.
cresc ....

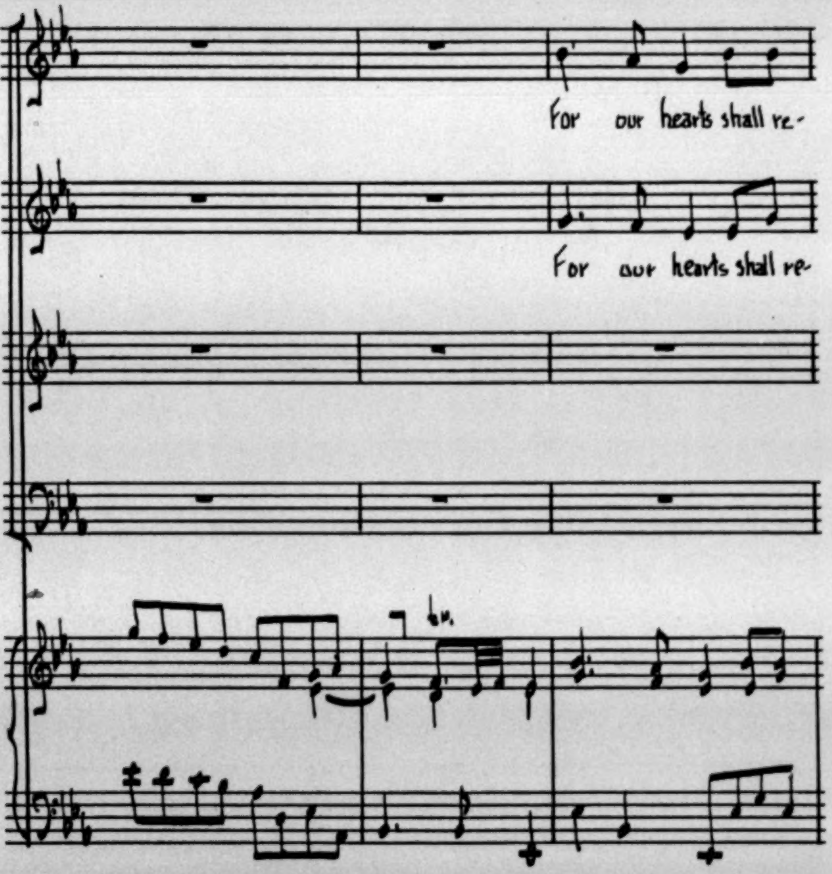

f
tr

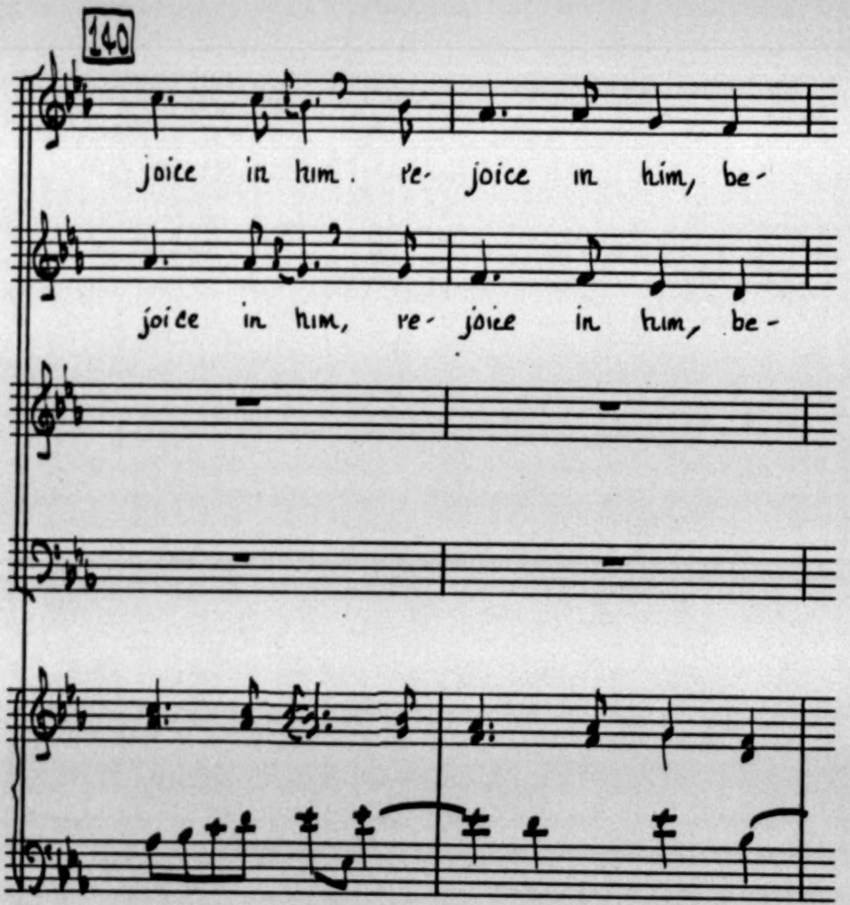

130
Quartet
Vivace

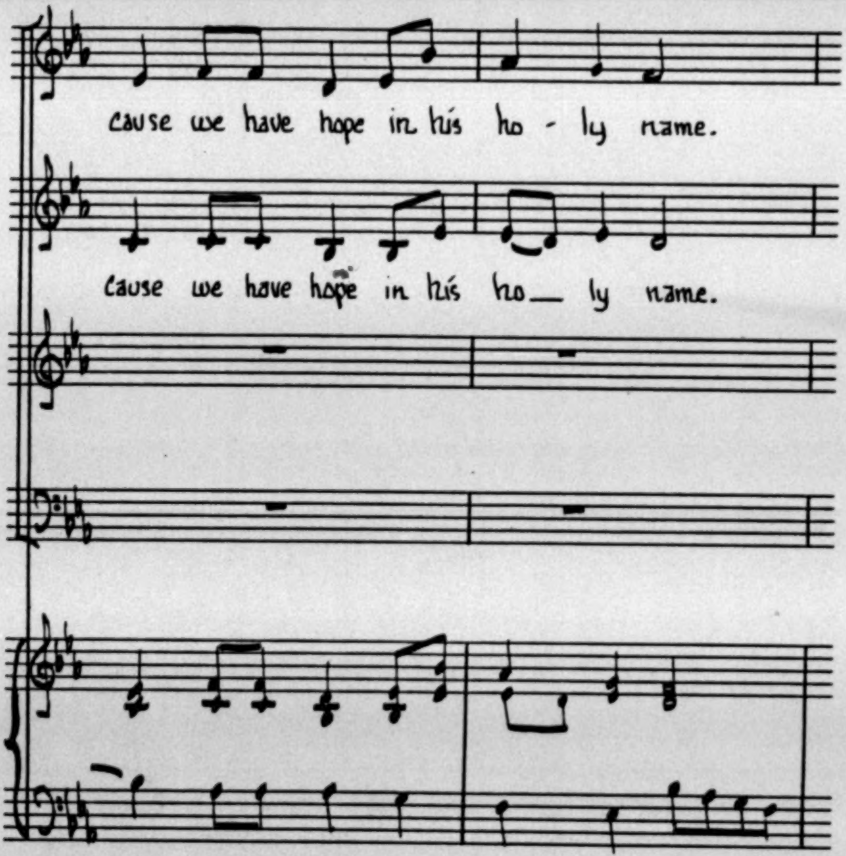


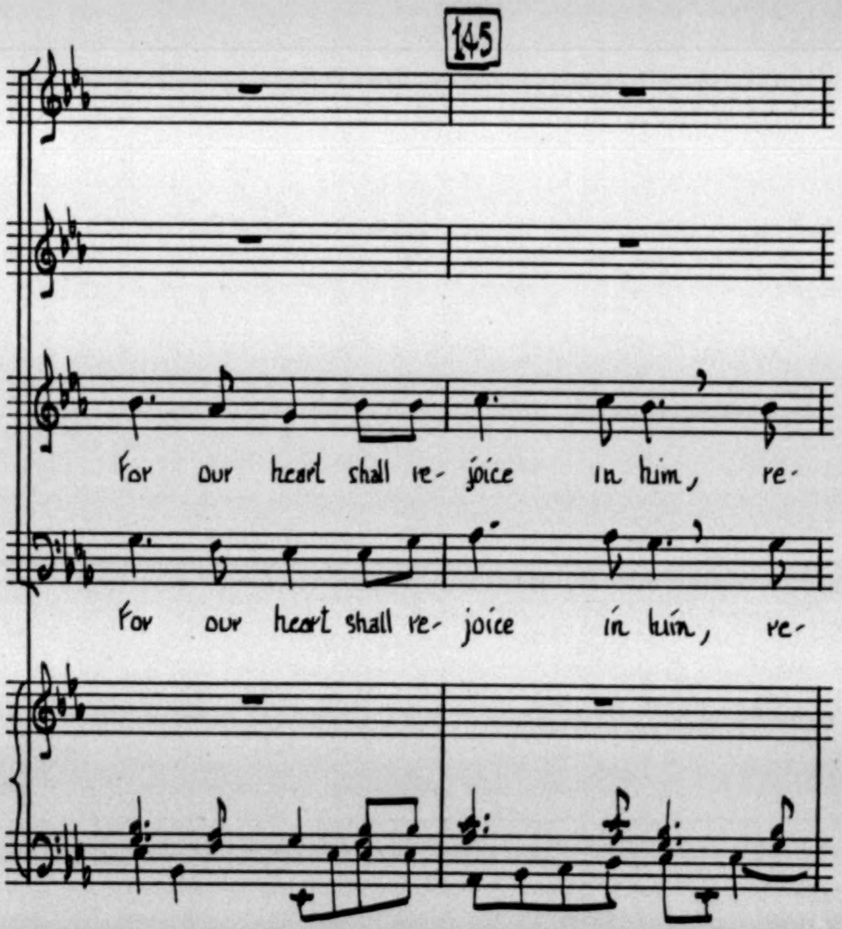

tr.

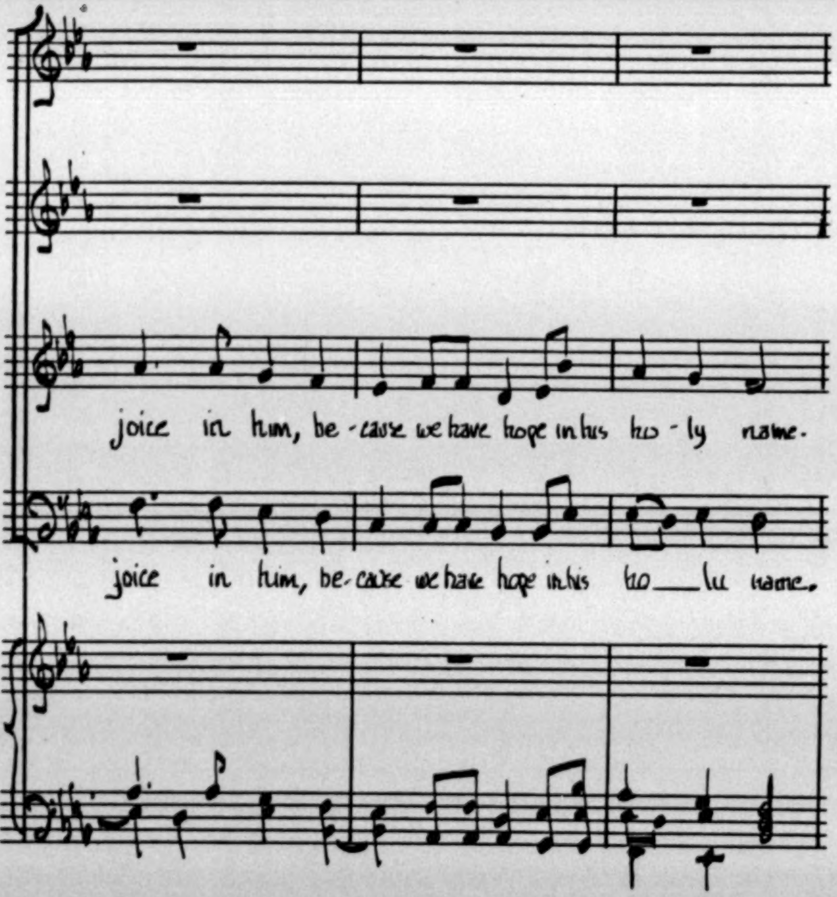

155

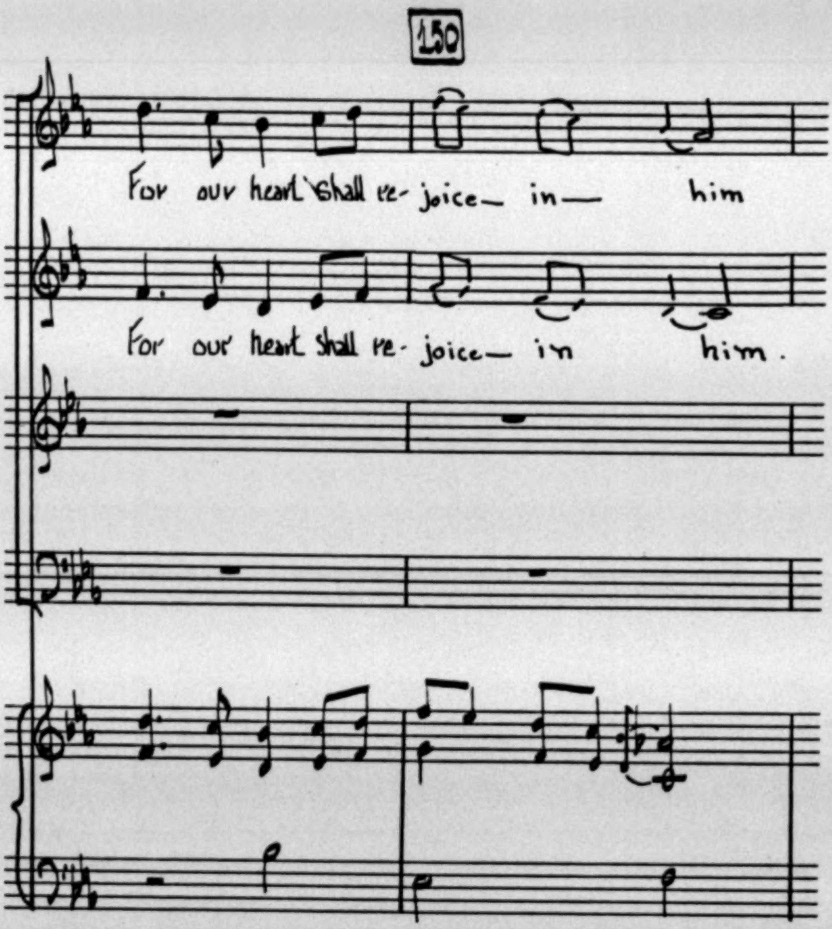

For our hearts shall re-
For our hearts shall re-
tr.

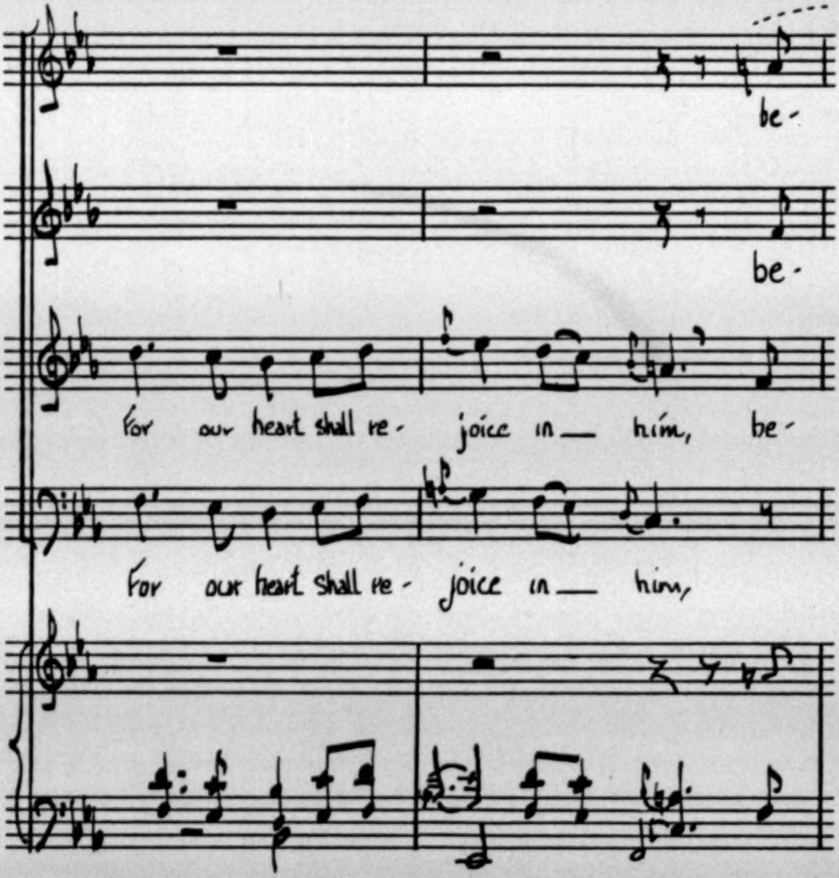

140
joice in him. re- joice in him, be-
joice in him, re- joice in him, be-

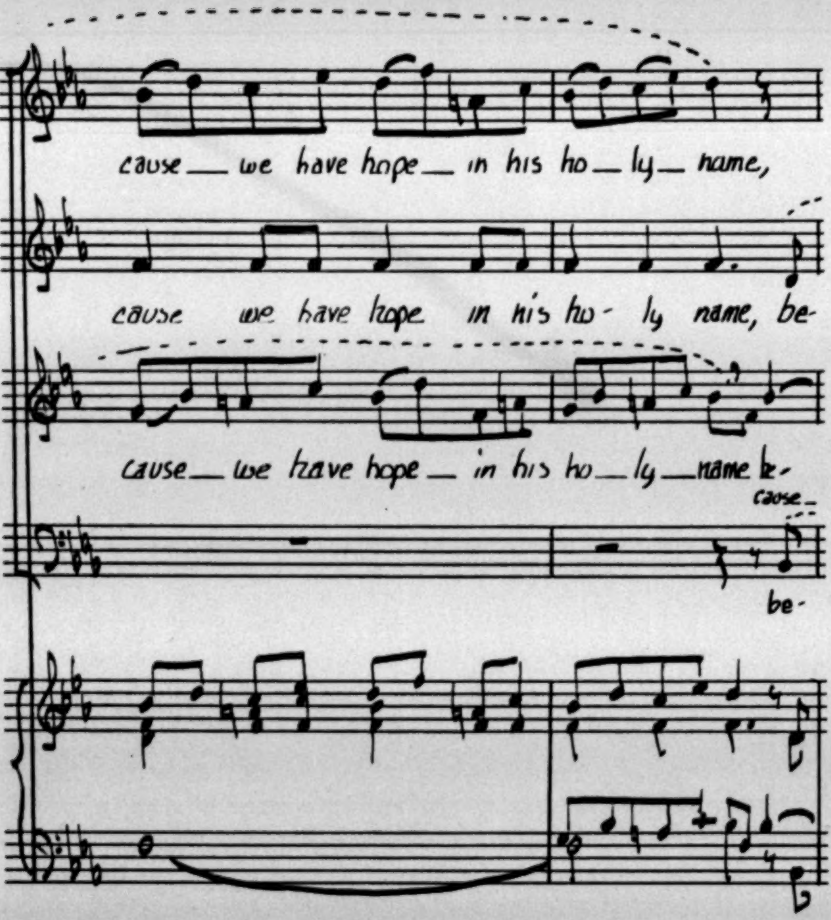

cause we have hope in his ho - ly name.
cause we have hope in his ho__ ly name.

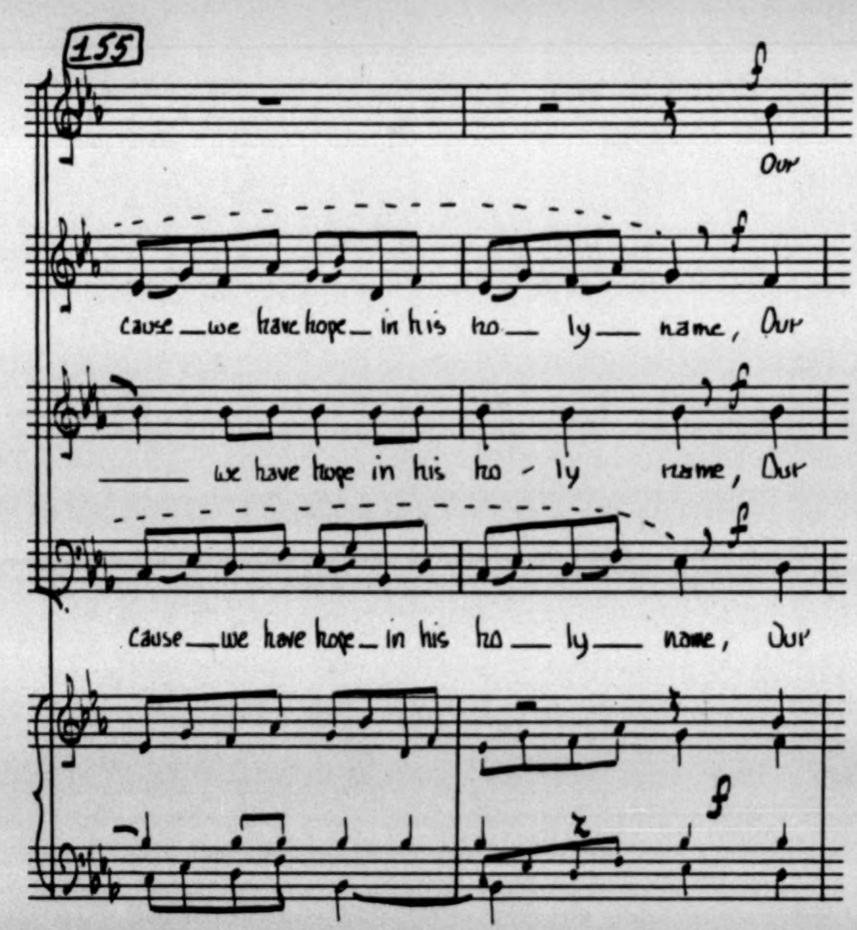

145
For our heart shall re- joice in him, re-
For our heart shall re- joice in him, re-

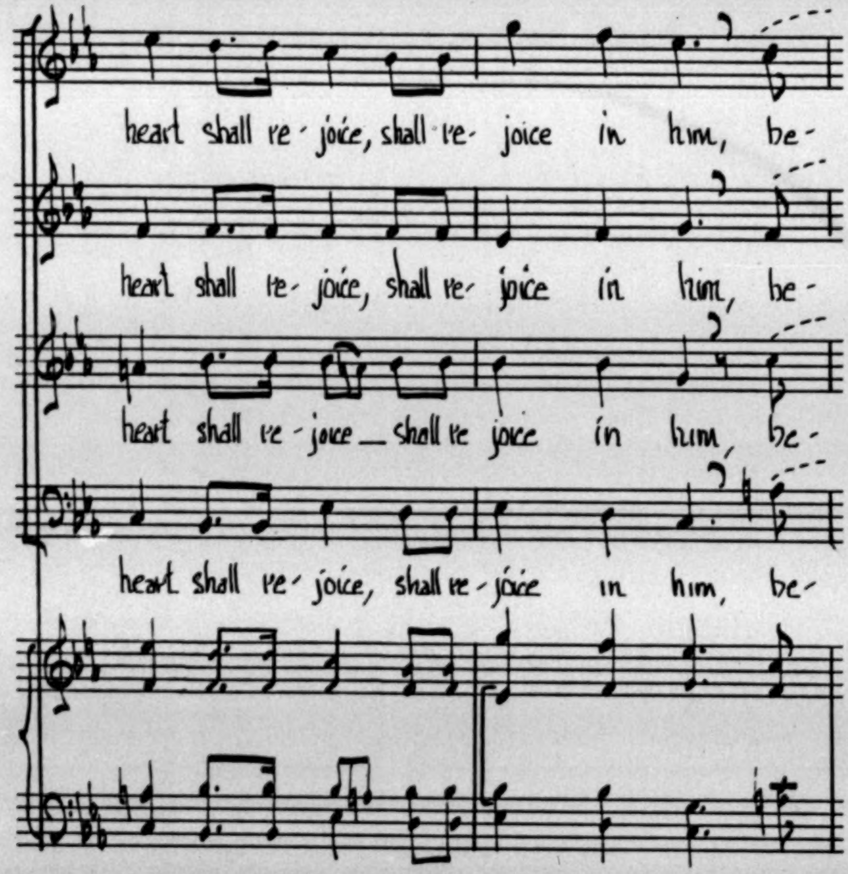

joice in him, be - cause we have hope in his ho - ly name.
joice in him, be-cause we have hope in his ho___ly name.

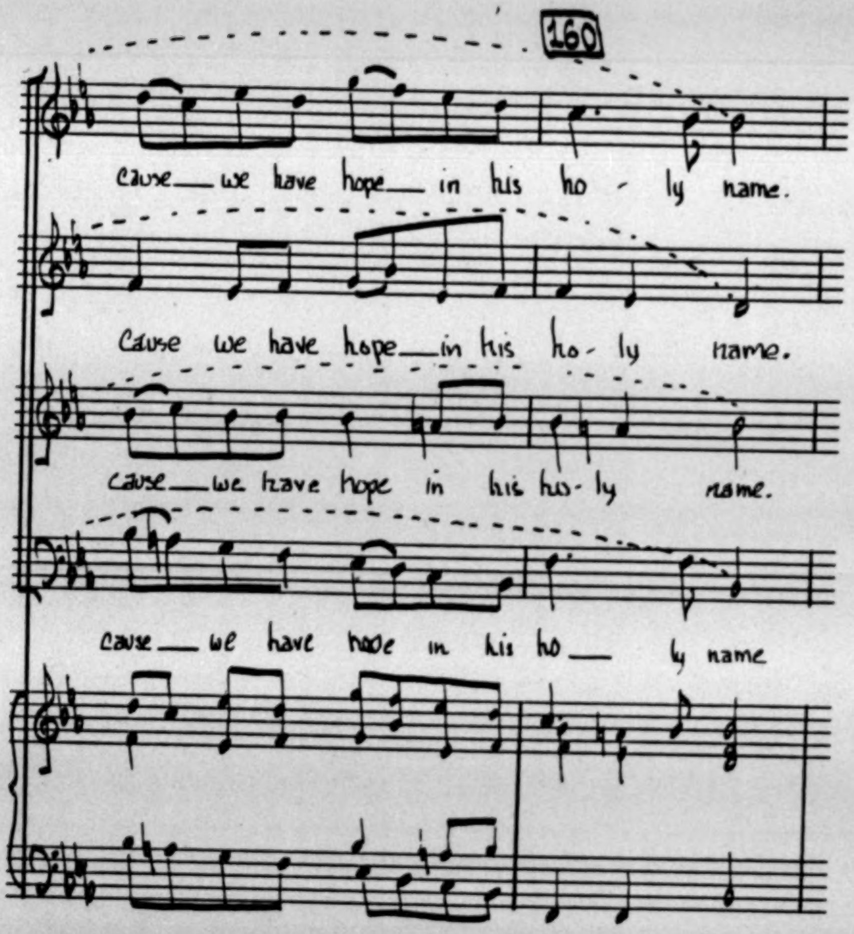

150
For our heart shall re- joice— in— him
For our heart shall re- joice— in him.

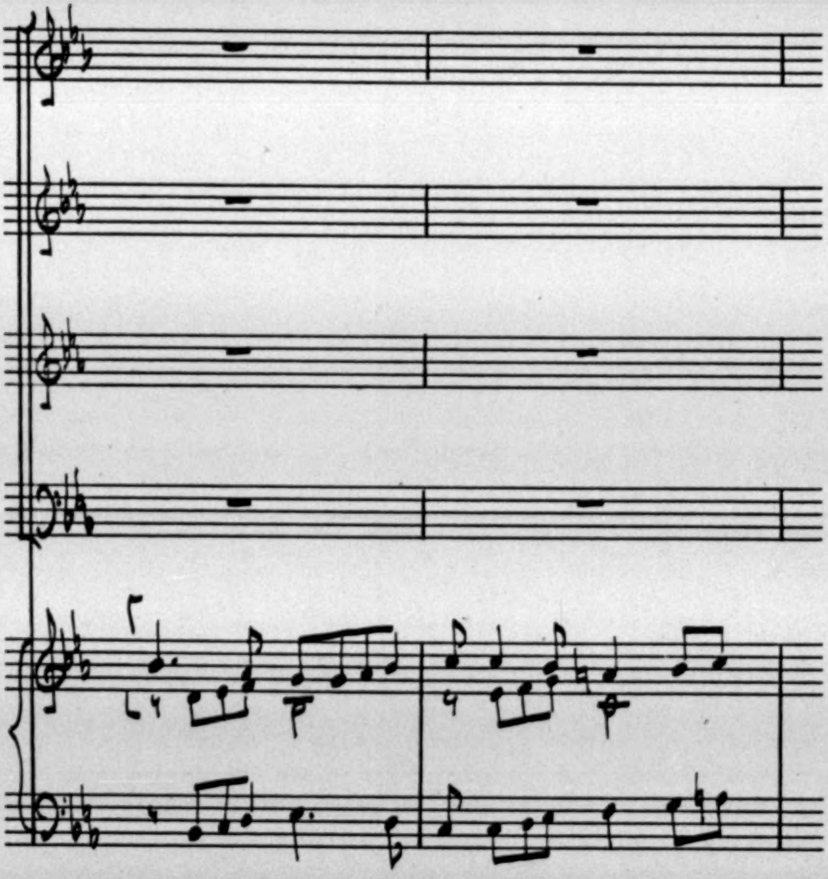

be -
be -
For our heart shall re - joice in — him, be -
For our heart shall re - joice in — him,

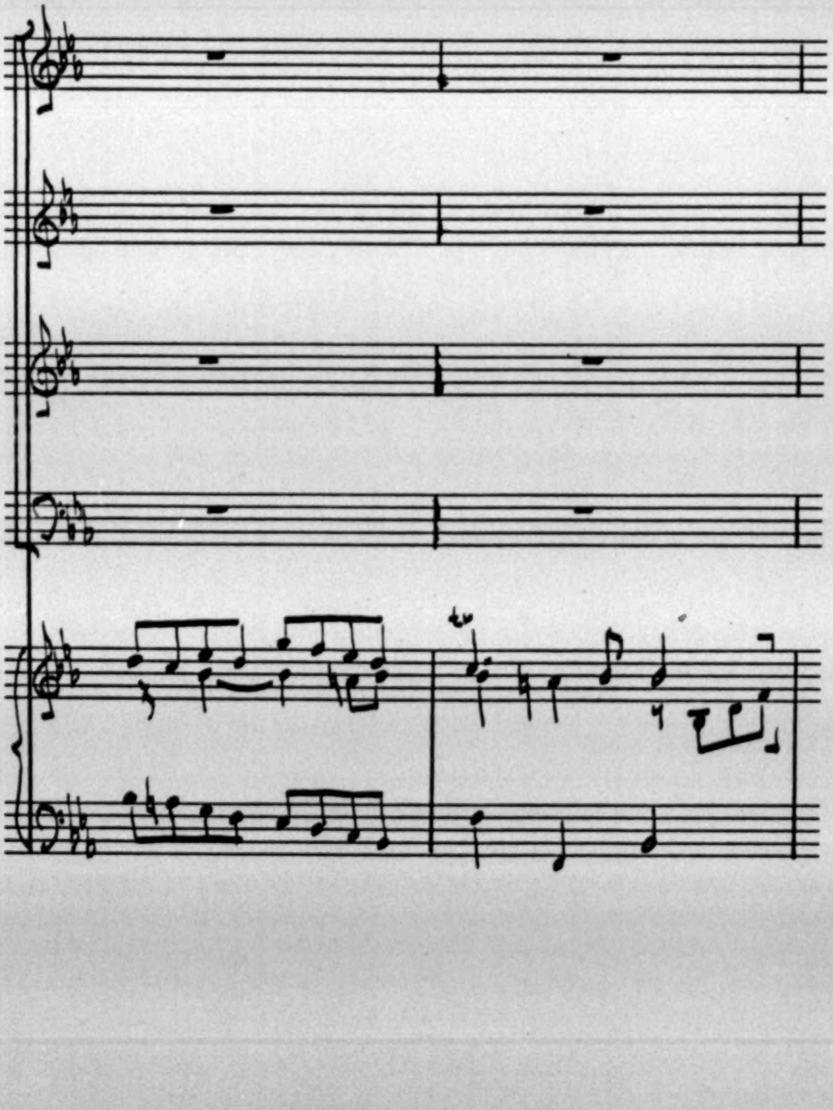

cause — we have hope — in his ho — ly — name,
cause we have hope in his ho - ly name, be-
cause — we have hope — in his ho — ly — name be-
cause —
be-

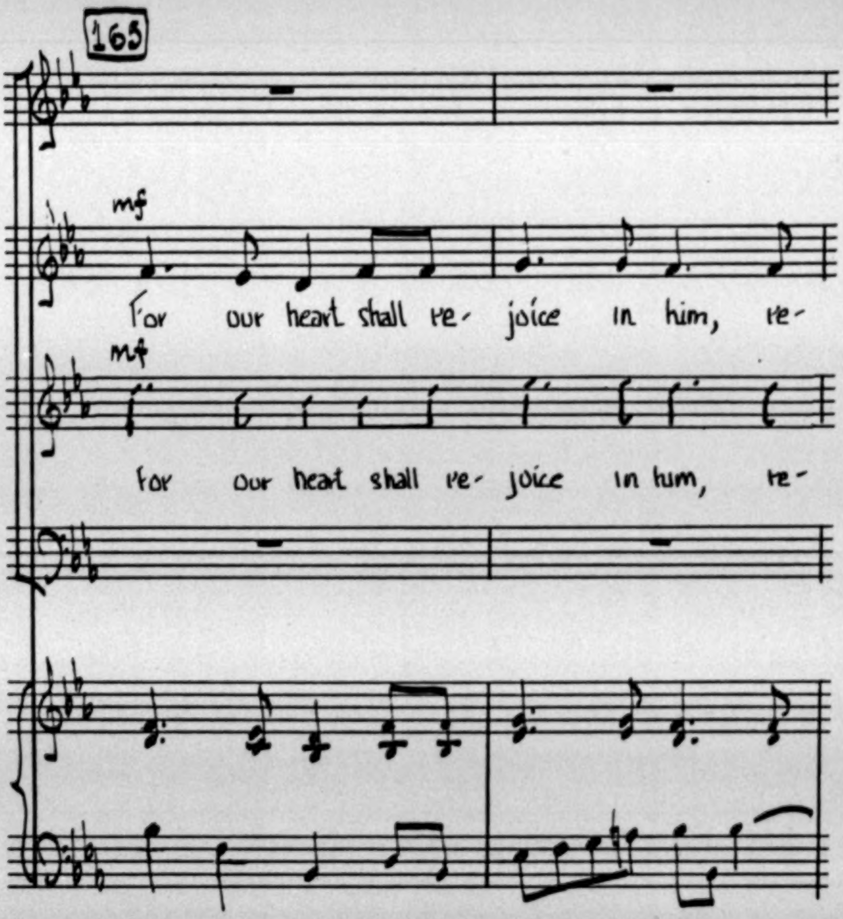

155
f
Our
cause — we have hope — in his ho — ly — name, Our
— we have hope in his ho - ly name, Our
cause — we have hope — in his ho — ly — name, Our
f

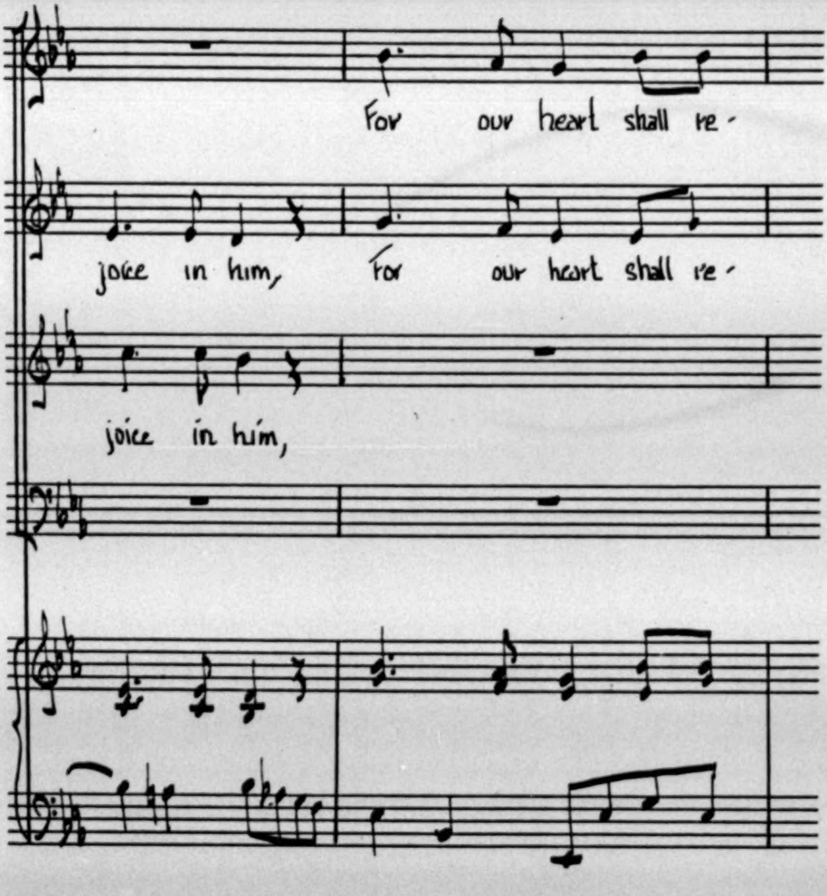

heart shall re - joice, shall re - joice in him, be -
heart shall re - joice, shall re - joice in him, be -
heart shall re - joice — shall re joice in him, be -
heart shall re - joice, shall re - joice in him, be -

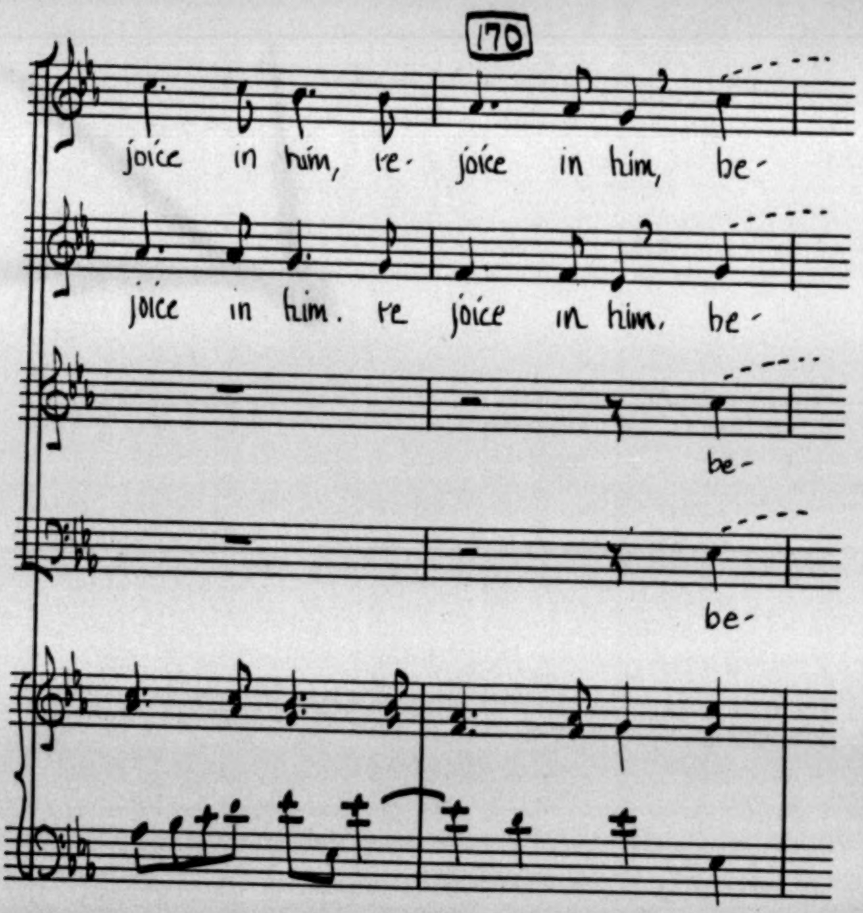

160
cause — we have hope — in his ho - ly name.
Cause we have hope — in his ho- ly name.
cause — we have hope in his ho- ly name.
cause — we have hope in his ho — ly name

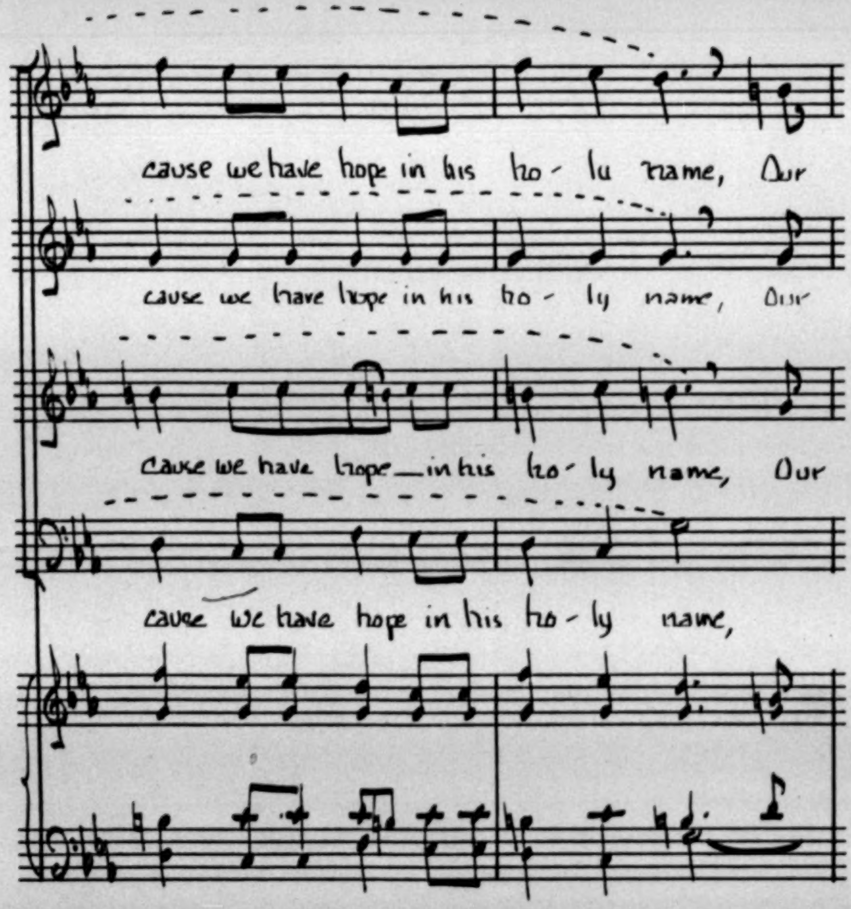


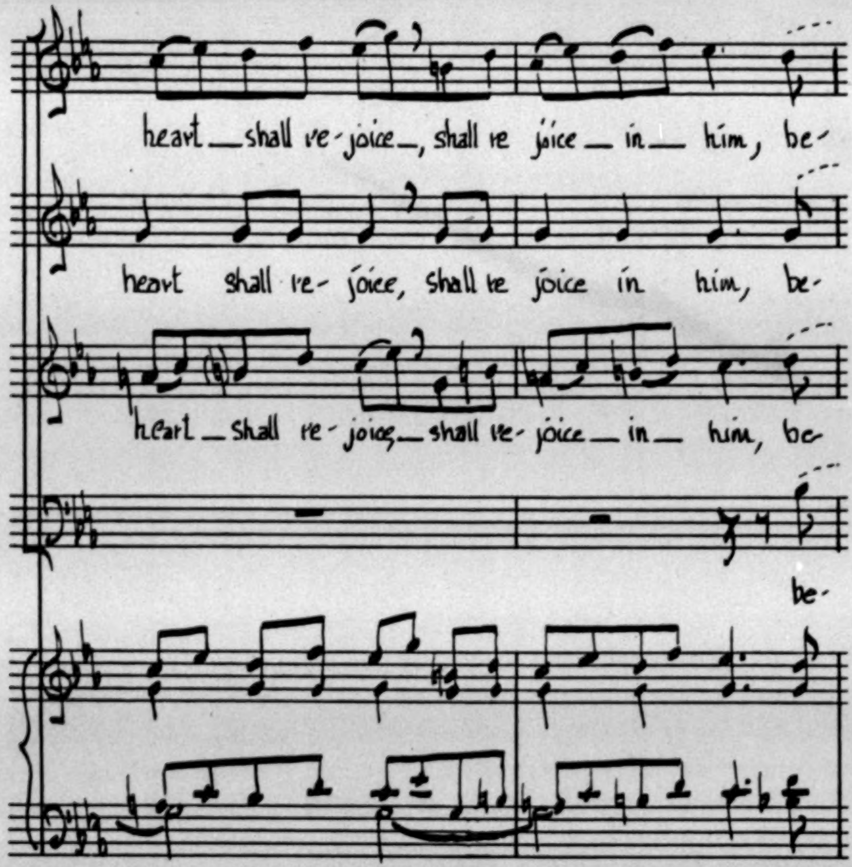


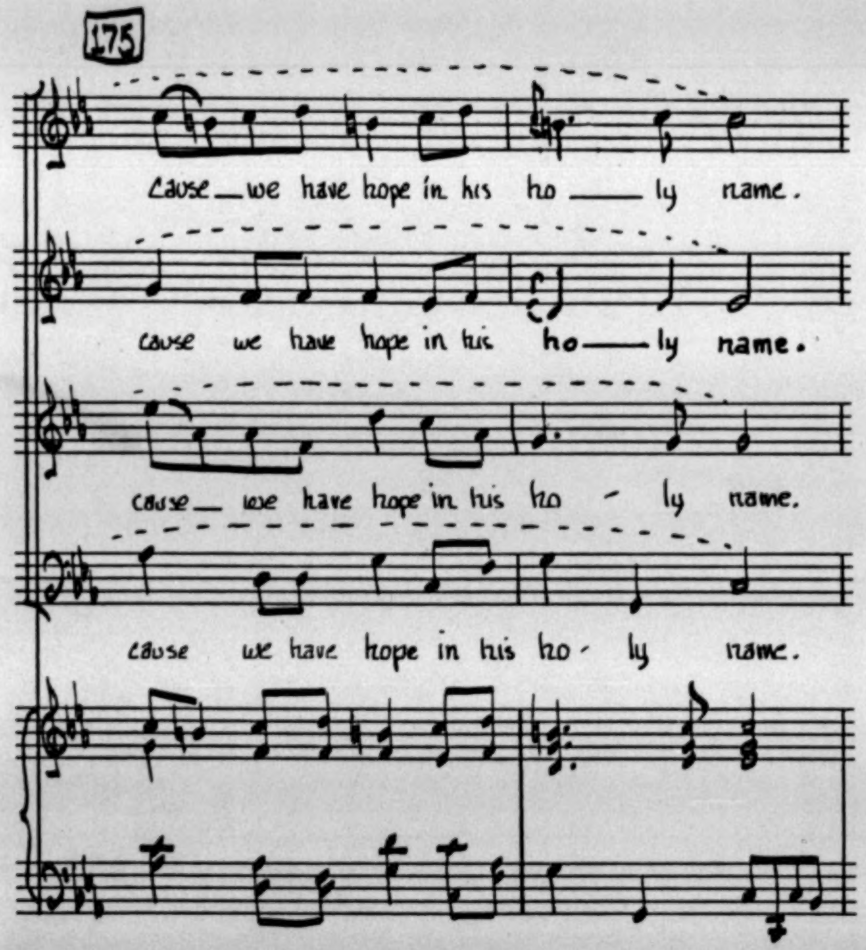

165
mf
For our heart shall re- joice in him, re-
mf
for our heart shall re- joice in him, re-

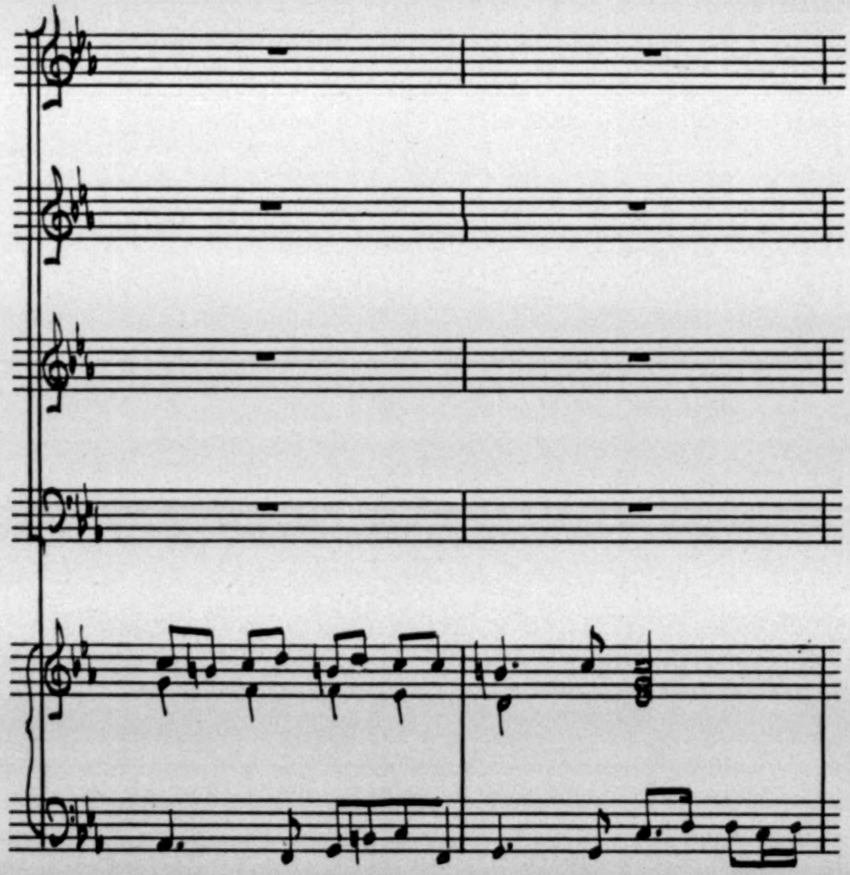

For our heart shall re-
joice in him, For our heart shall re-
joice in him,

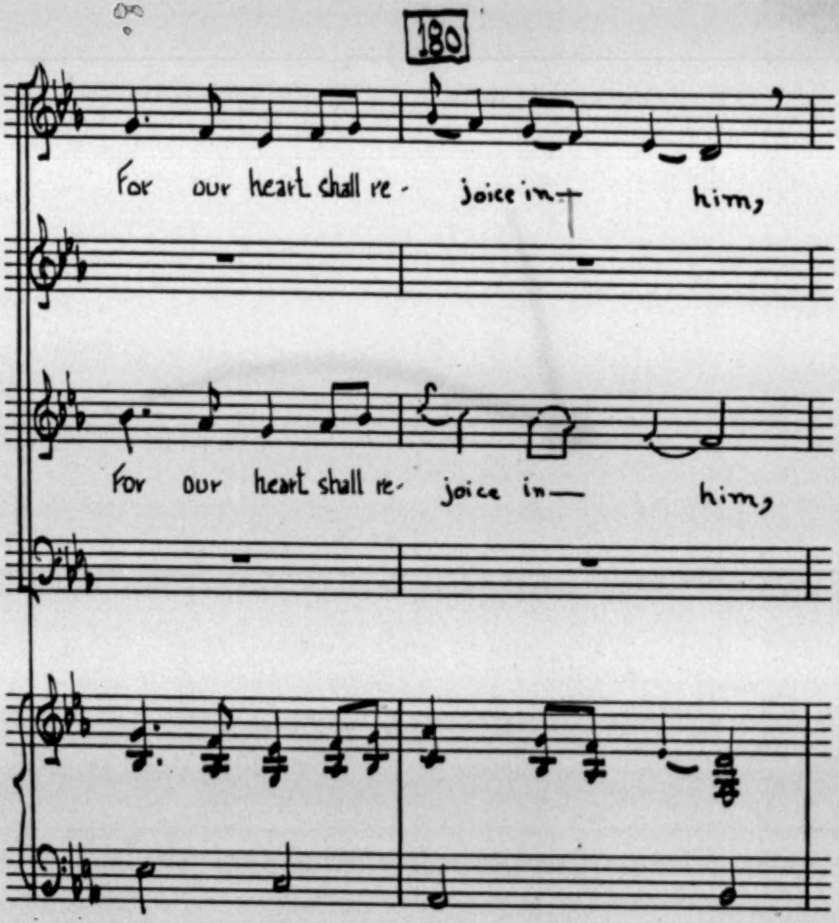

170
joice in him, re- joice in him, be-
joice in him. re joice in him, be-
be-
be-

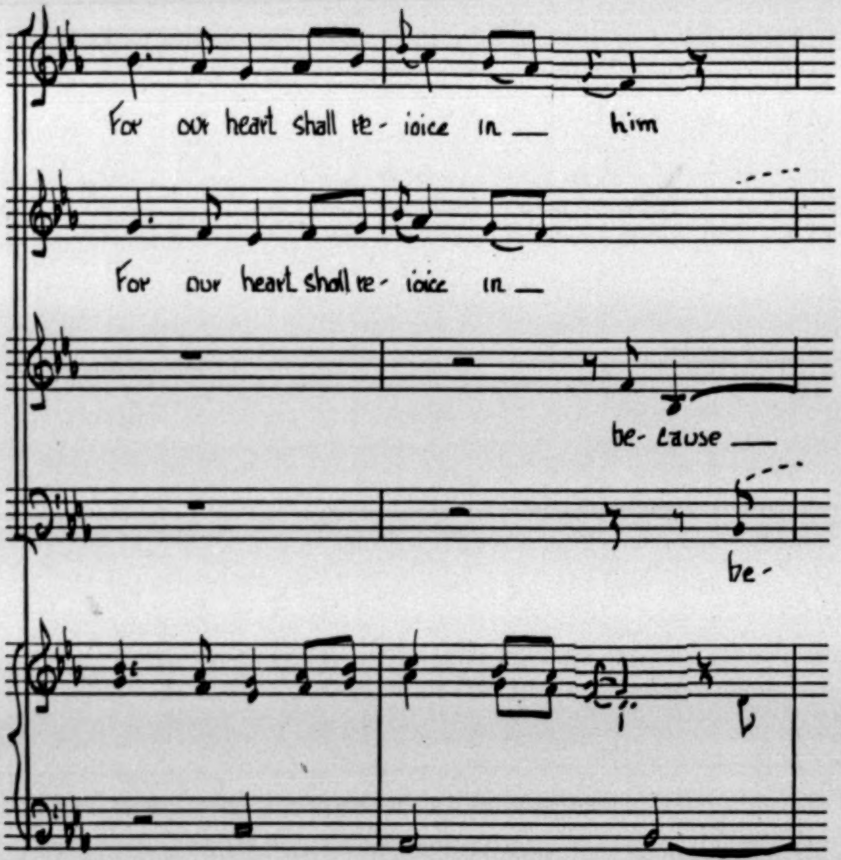

cause we have hope in his ho - ly name, Our
cause we have hope in his ho - ly name, Our
cause we have hope — in his ho - ly name, Our
cause we have hope in his ho - ly name,

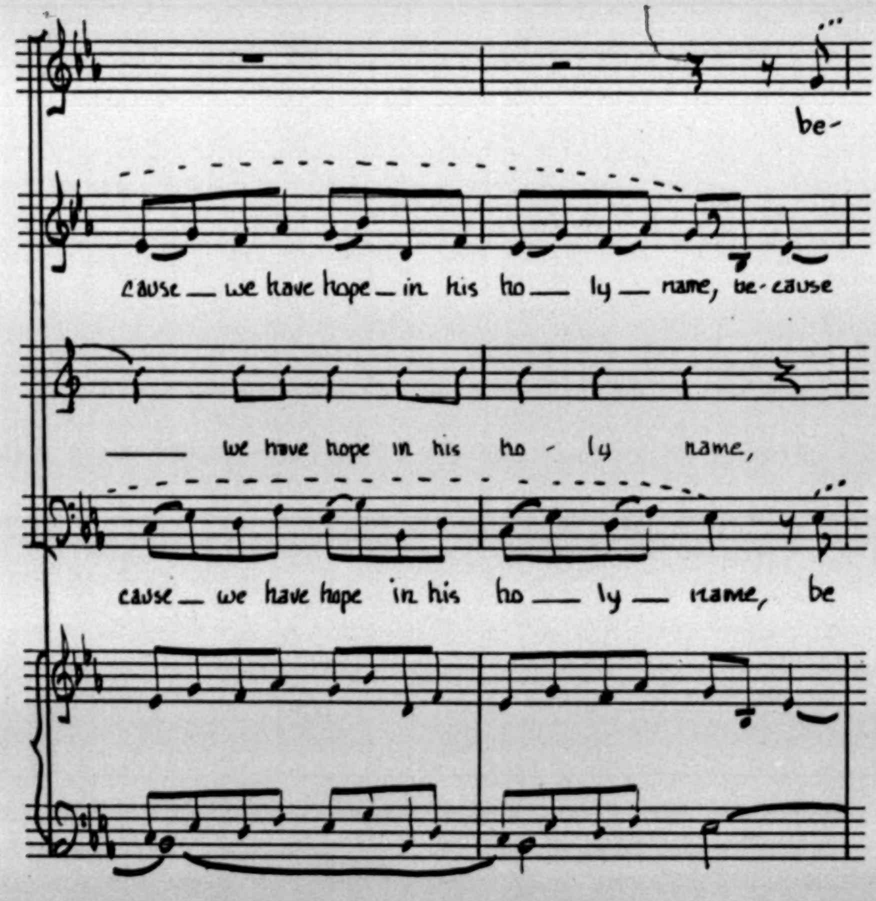

heart — shall re-joice —, shall re joice — in — him, be-
heart shall re-joice, shall re joice in him, be-
heart — shall re-joice — shall re-joice — in — him, be-
be-

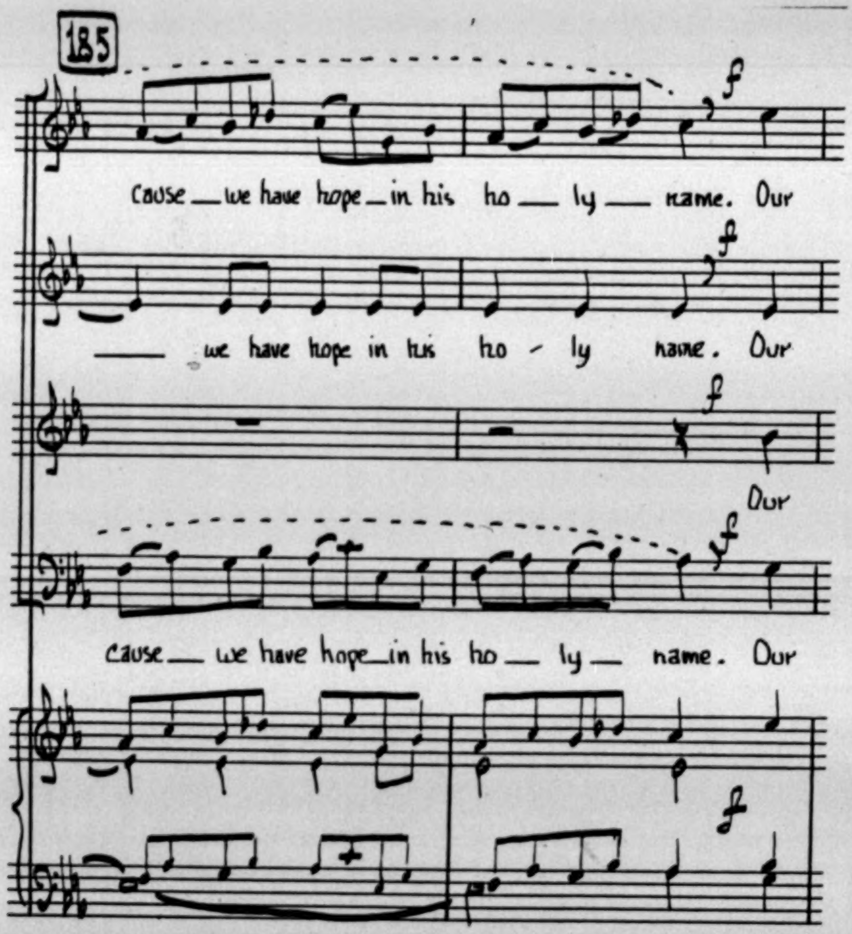

175
cause — we have hope in his ho — ly name.
cause we have hope in his ho — ly name.
cause — we have hope in his ho - ly name.
cause we have hope in his ho - ly name.

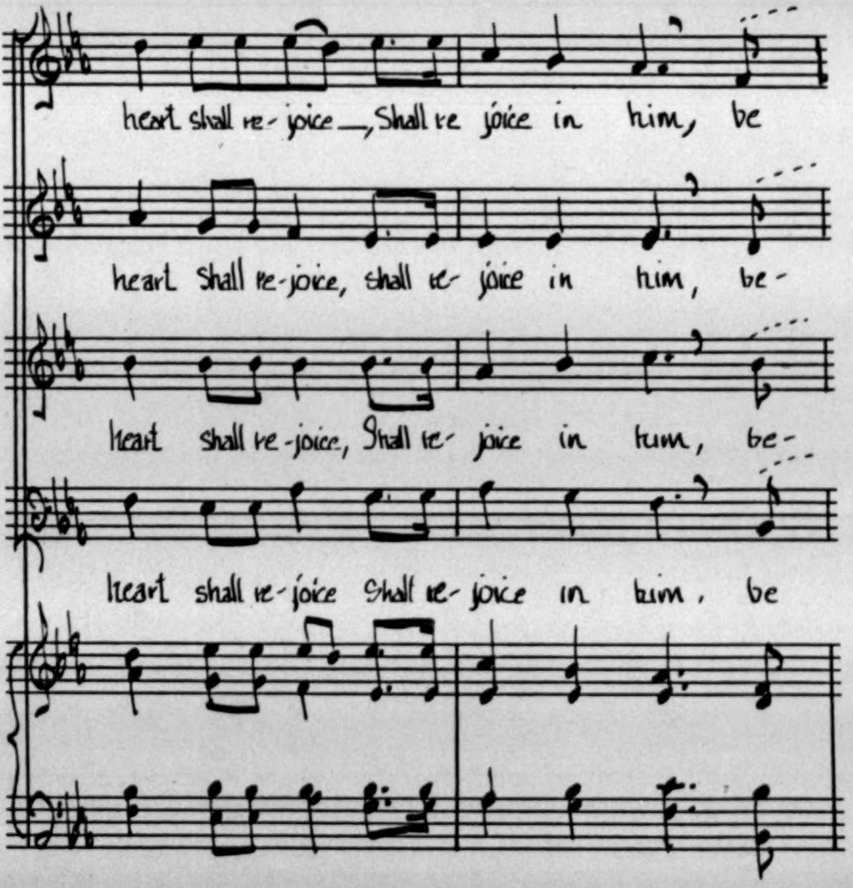


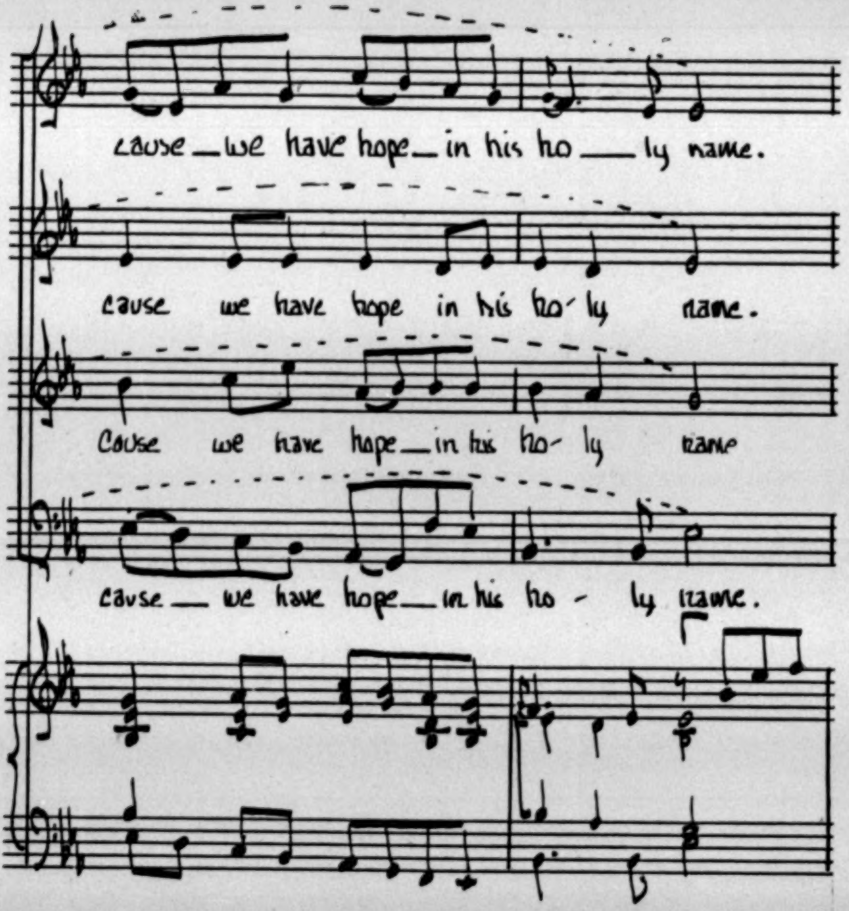

180
For our heart shall re - joice in him,
For our heart shall re - joice in — him,

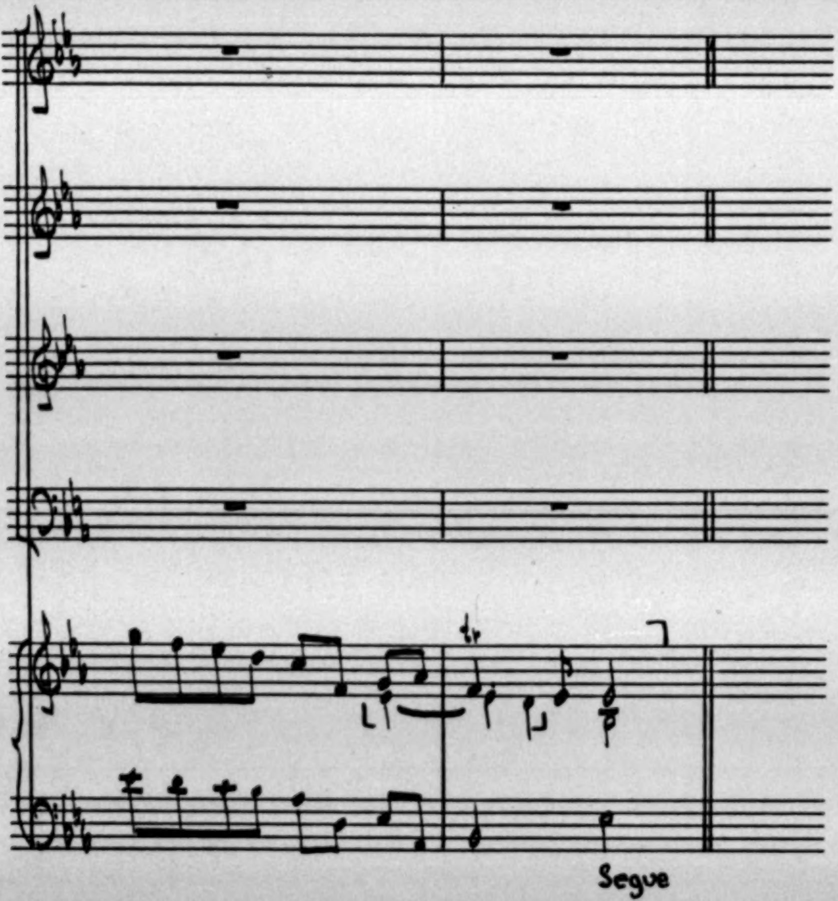

For our heart shall re - joice in — him
For our heart shall re - joice in —
be - cause —
be -

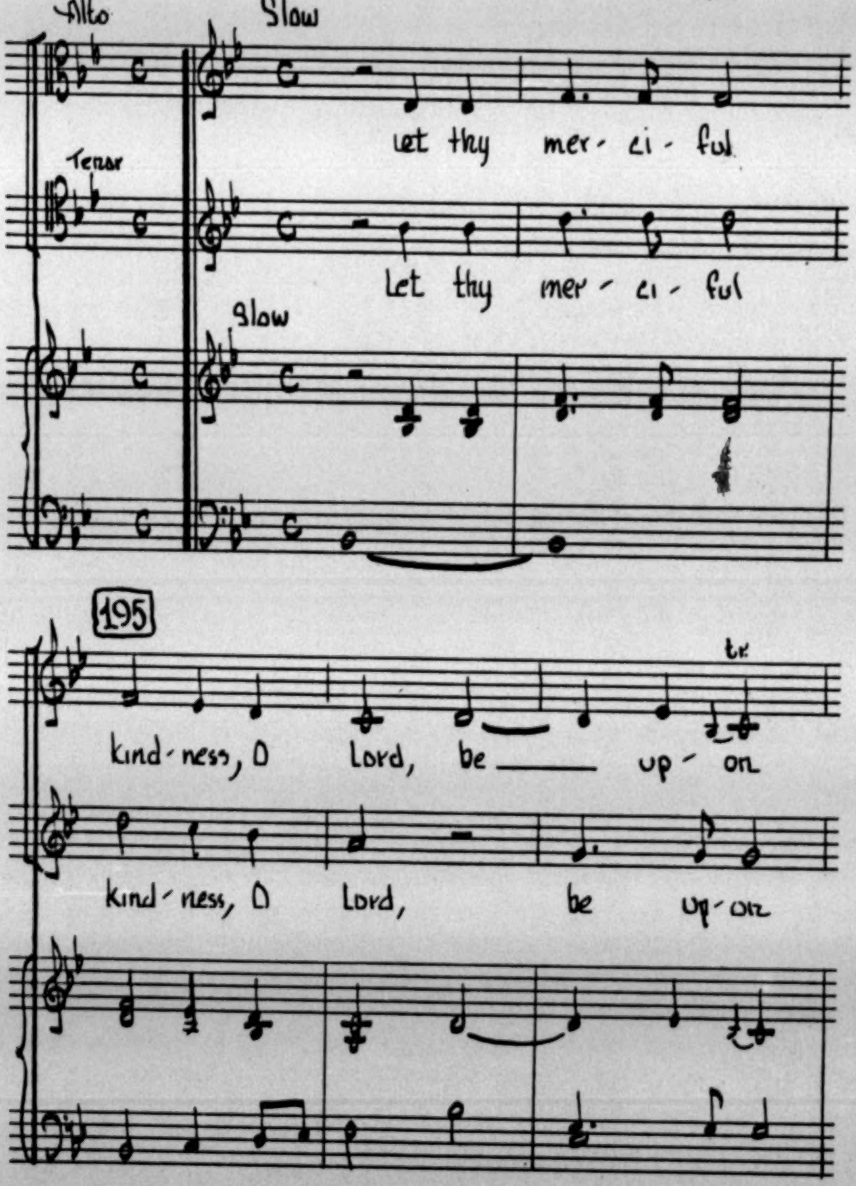

be-
cause — we have hope — in his ho — ly — name, be-cause
—— we have hope in his ho - ly name,
cause — we have hope in his ho — ly — name, be

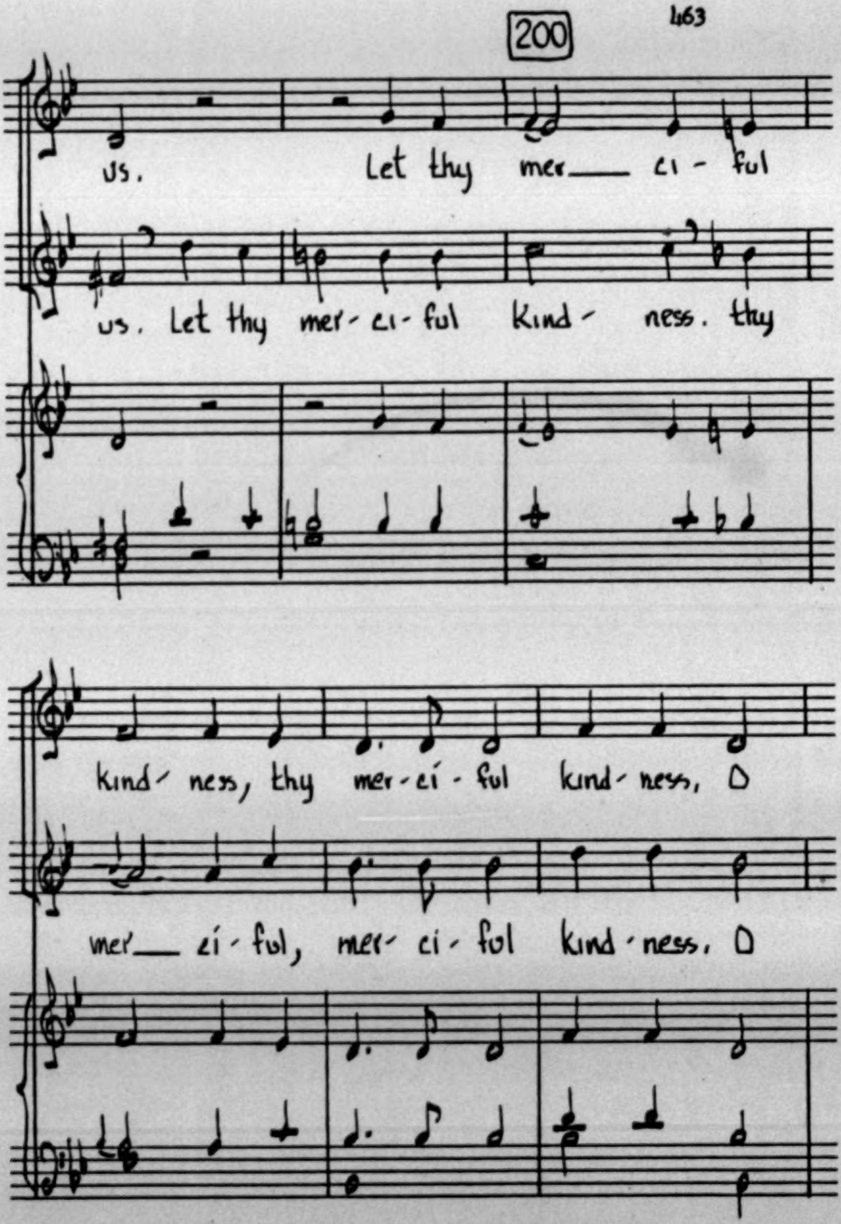

185
f
cause __ we have hope __ in his ho __ ly __ name. Our
f
__ we have hope in his ho - ly name. Our
f
Our
f
cause __ we have hope __ in his ho __ ly __ name. Our
f

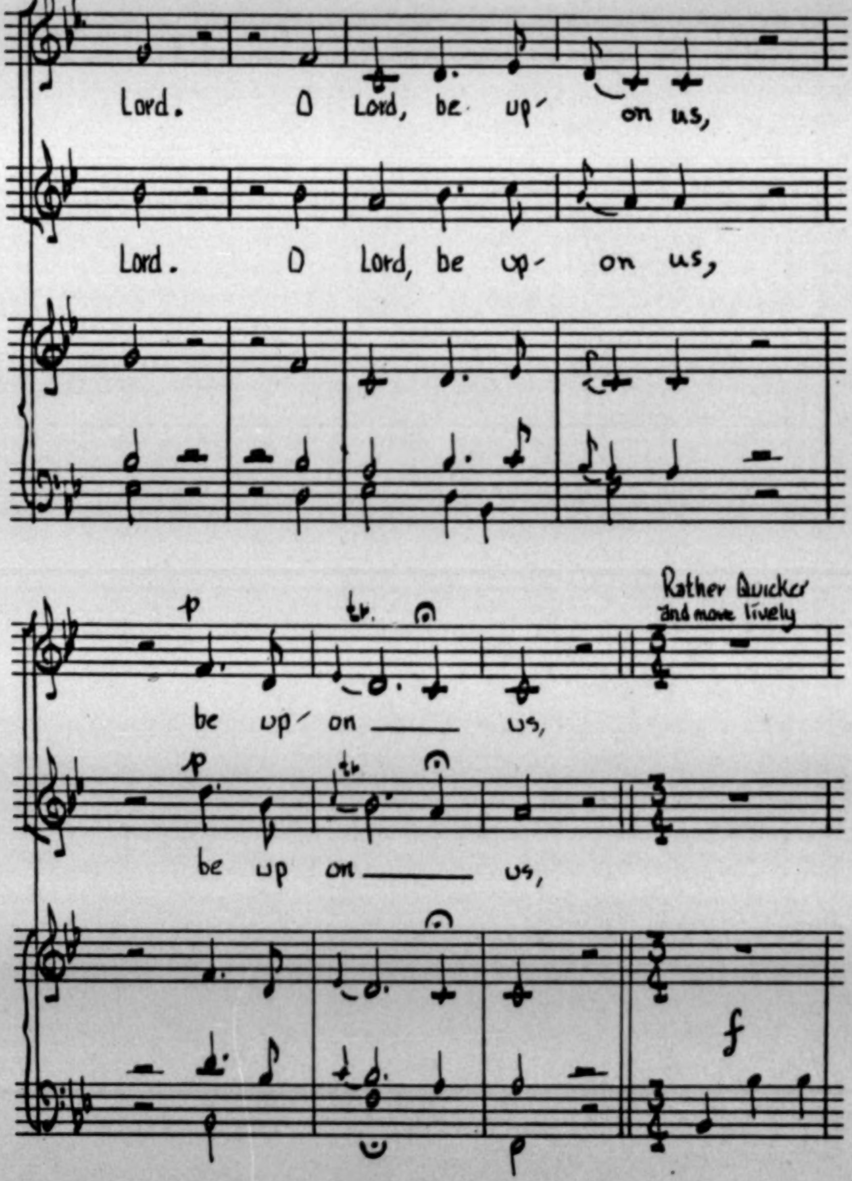

heart shall re-joice —, Shall re joice in him, be
heart Shall re-joice, shall re- joice in him, be-
heart shall re-joice, Shall re- joice in him, be-
heart shall re-joice Shall re-joice in him, be

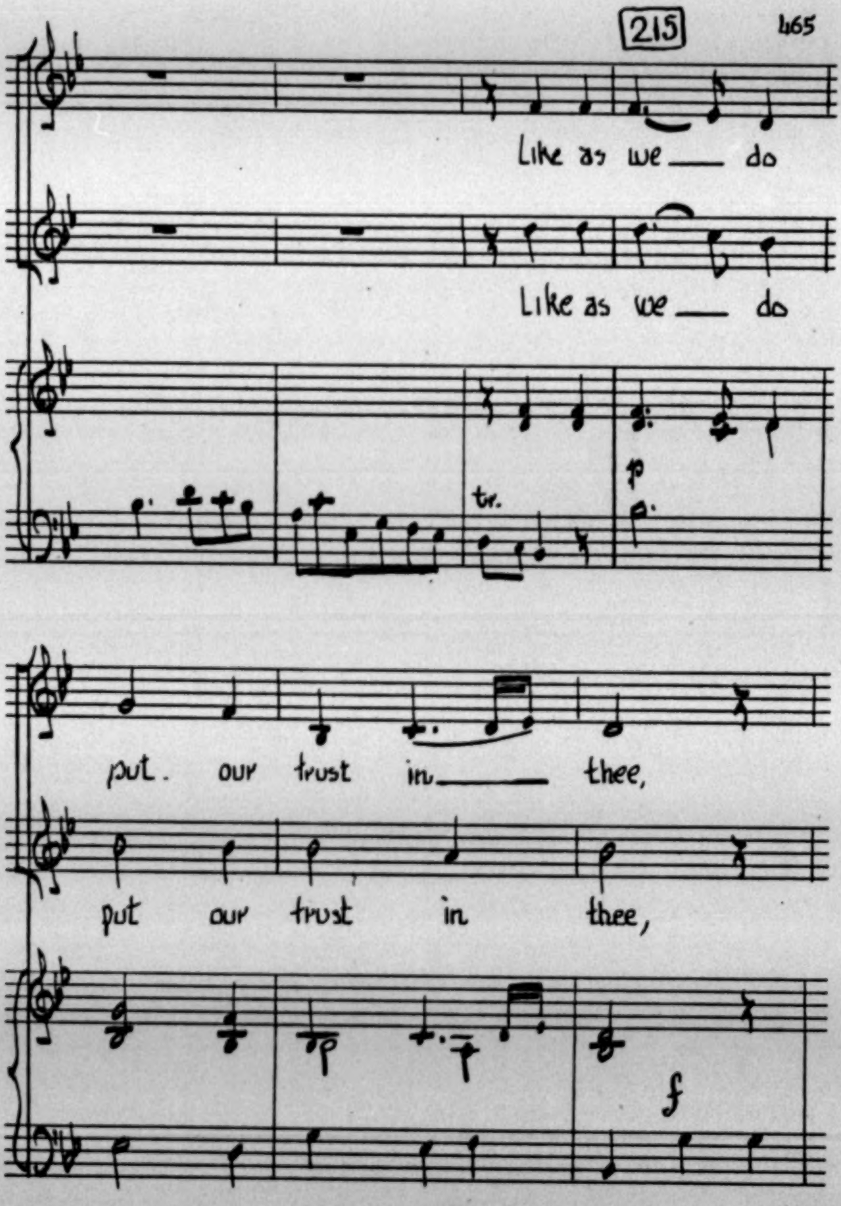

cause — we have hope — in his ho — ly name.
cause we have hope in his ho-ly name.
Cause we have hope — in his ho- ly name
cause — we have hope — in his ho - ly name.

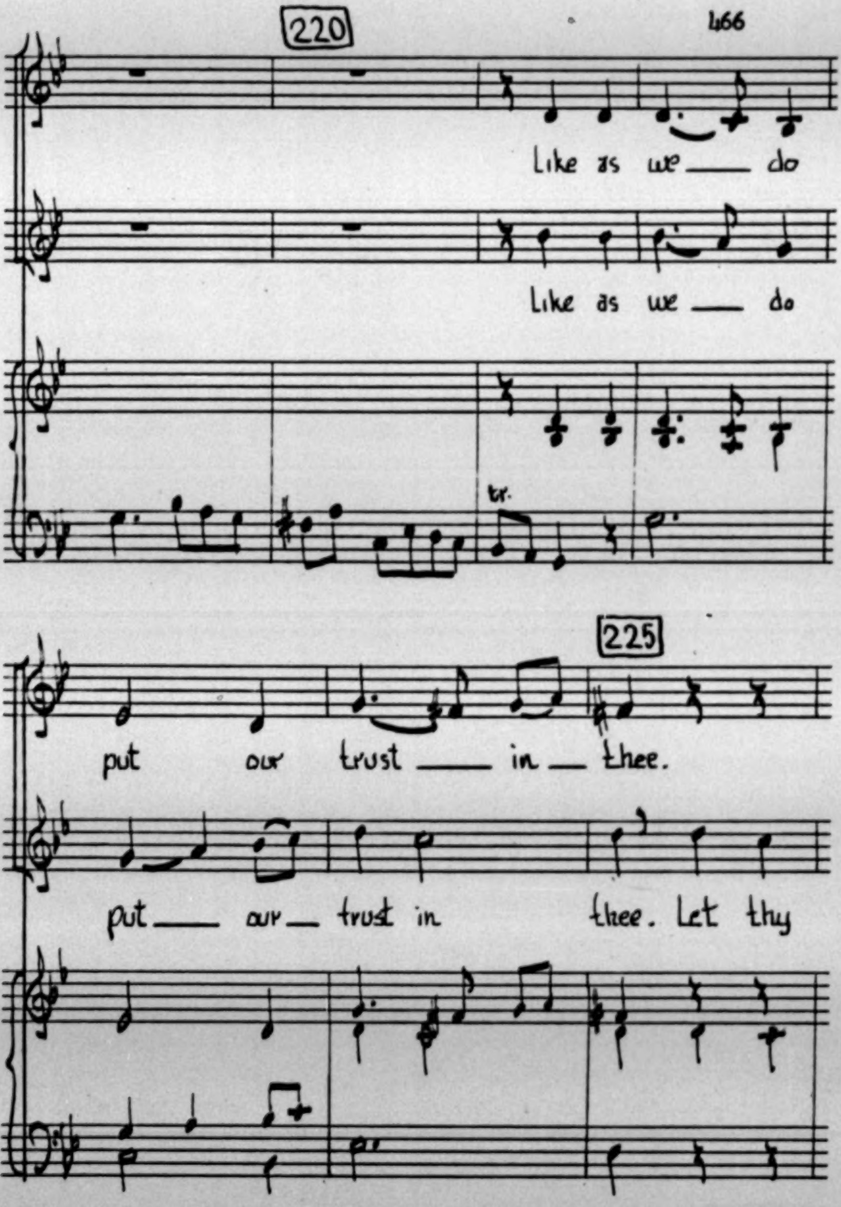

tr
Segue

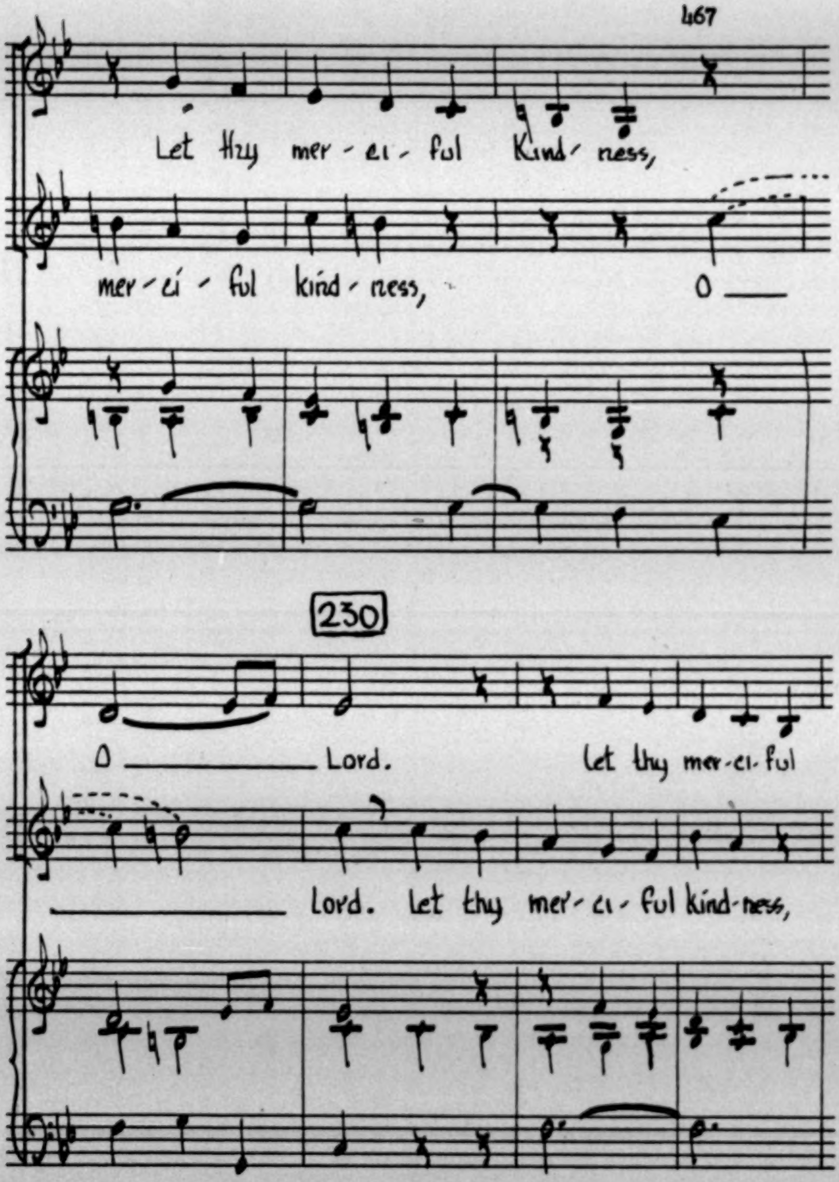

Alto
Slow
let thy mer - ci - ful
Tenor
let thy mer - ci - ful
Slow
195
tr
kind - ness, O Lord, be ____ up - on
kind - ness, O Lord, be up - on

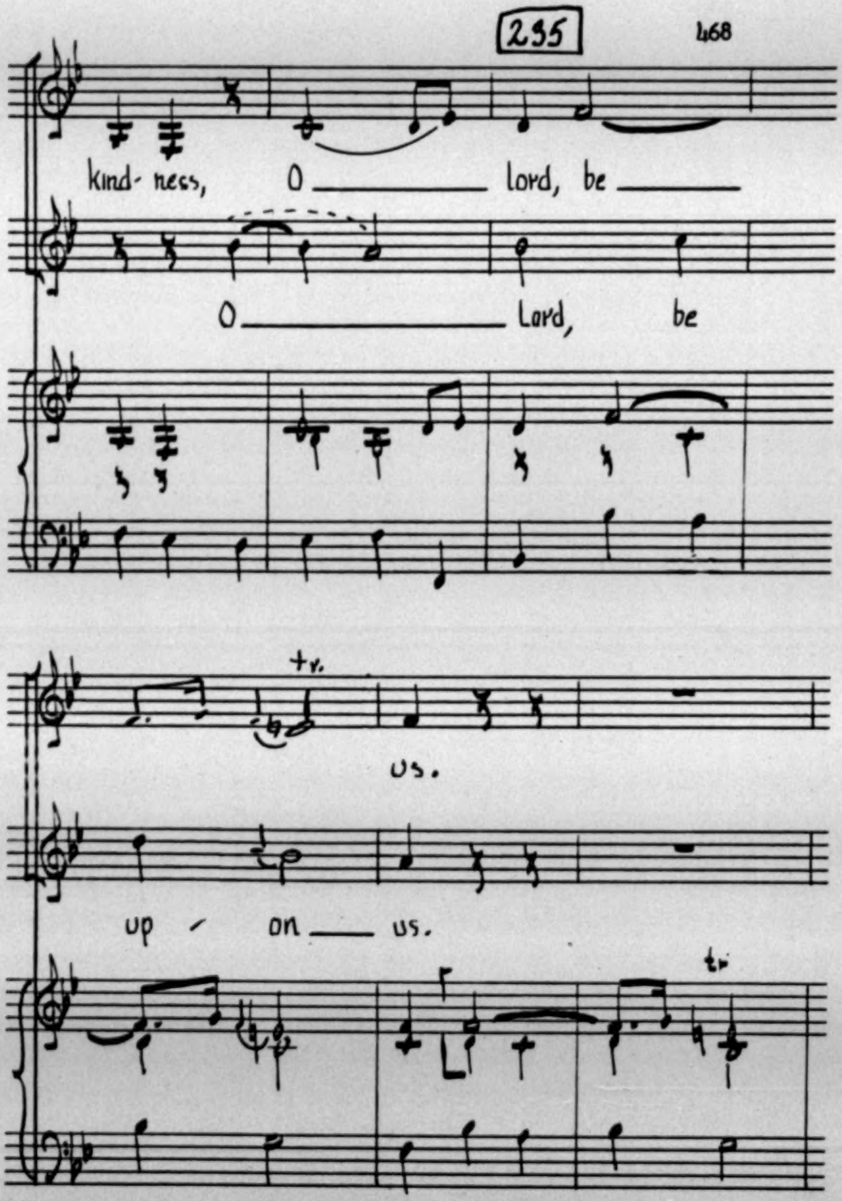

200
us. Let thy mer — ci - ful
us. Let thy mer - ci - ful kind - ness. thy
kind - ness, thy mer - ci - ful kind - ness, O
mer — ci - ful, mer - ci - ful kind - ness, O

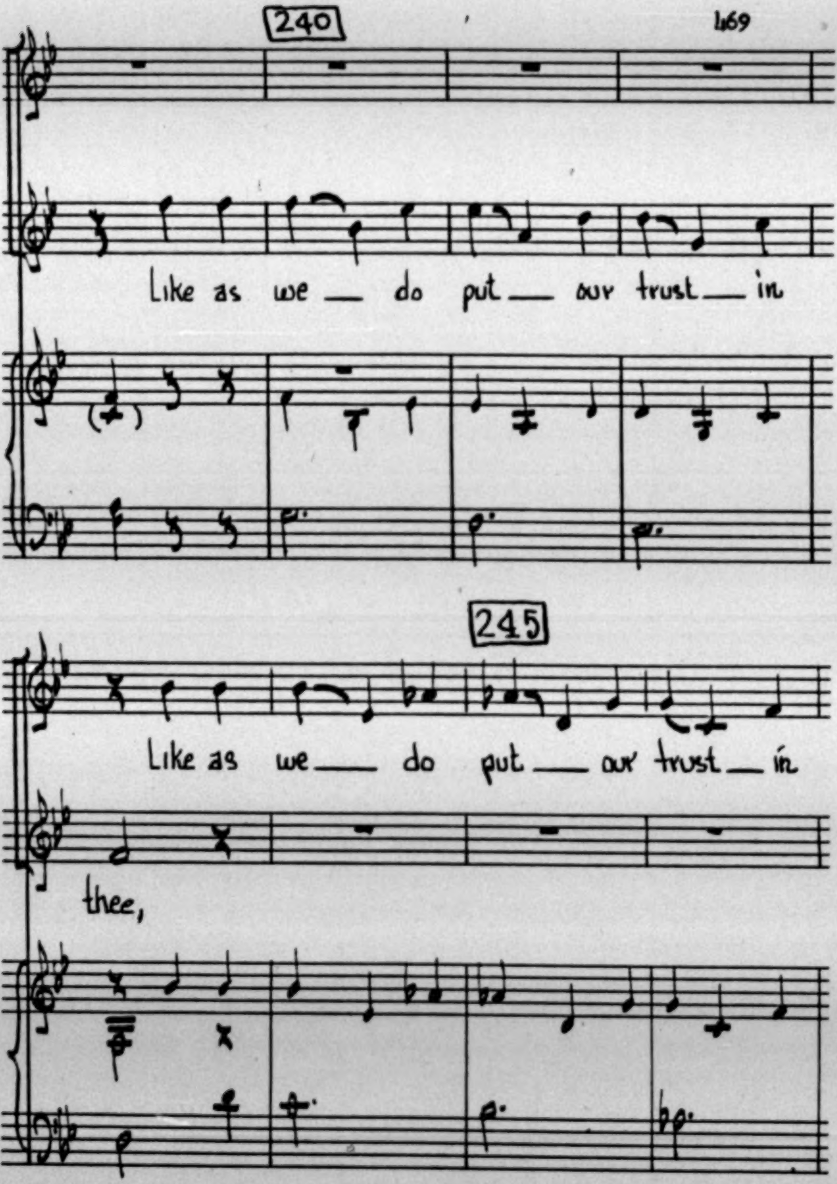

Lord. O Lord, be up' on us,
Lord. O Lord, be up- on us,
p
tr.
be up' on us,
be up on us,
Rather Quicker and move lively
f

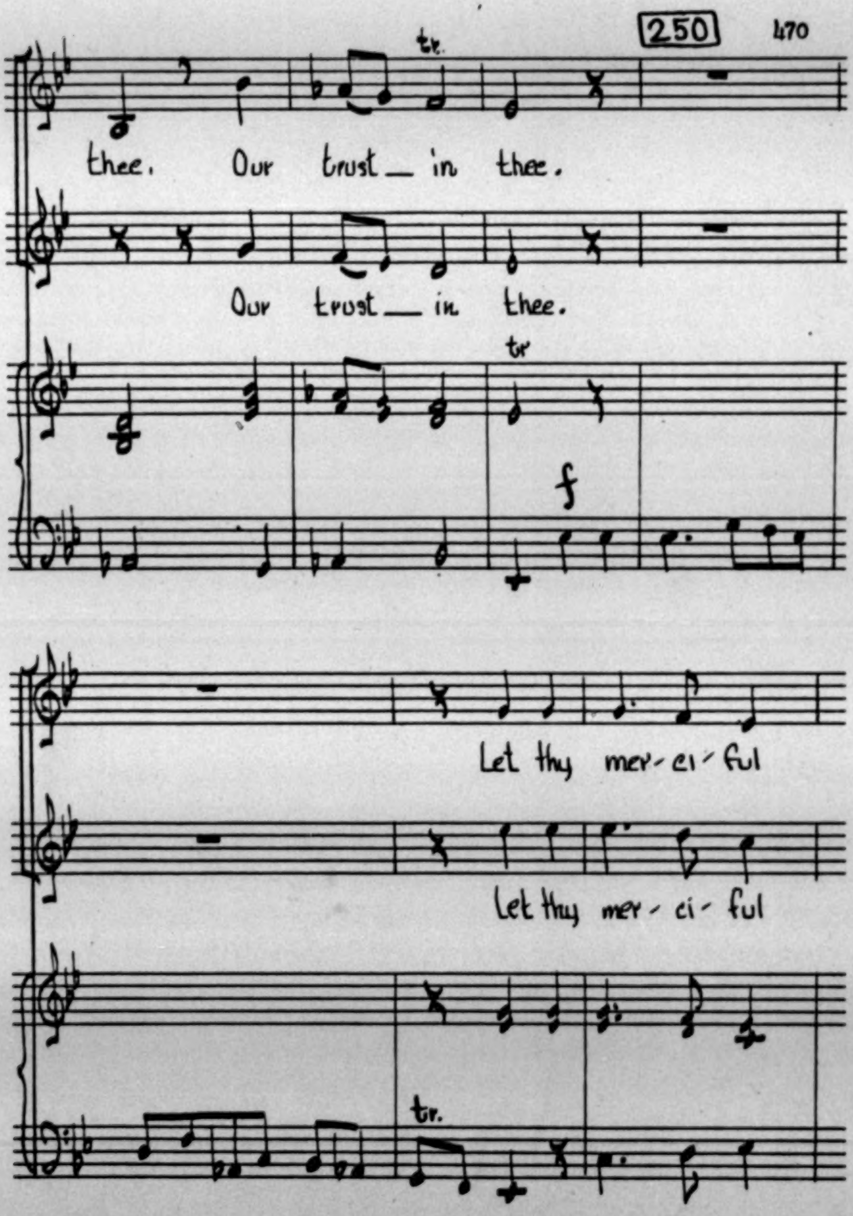

215
Like as we do
Like as we do
tr.
p
put our trust in thee,
put our trust in thee,
f

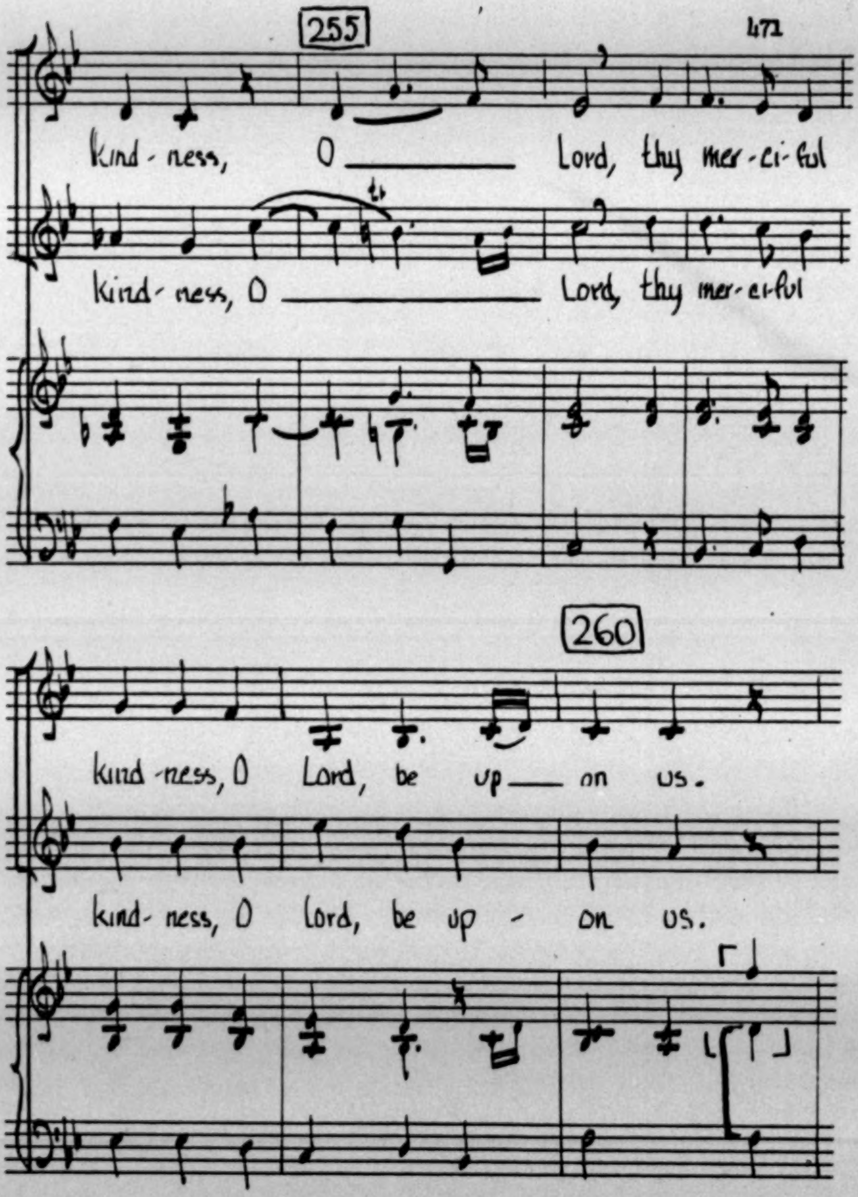

220
Like as we — do
Like as we — do
tr.
225
put our trust — in — thee.
put — our — trust in thee. Let thy

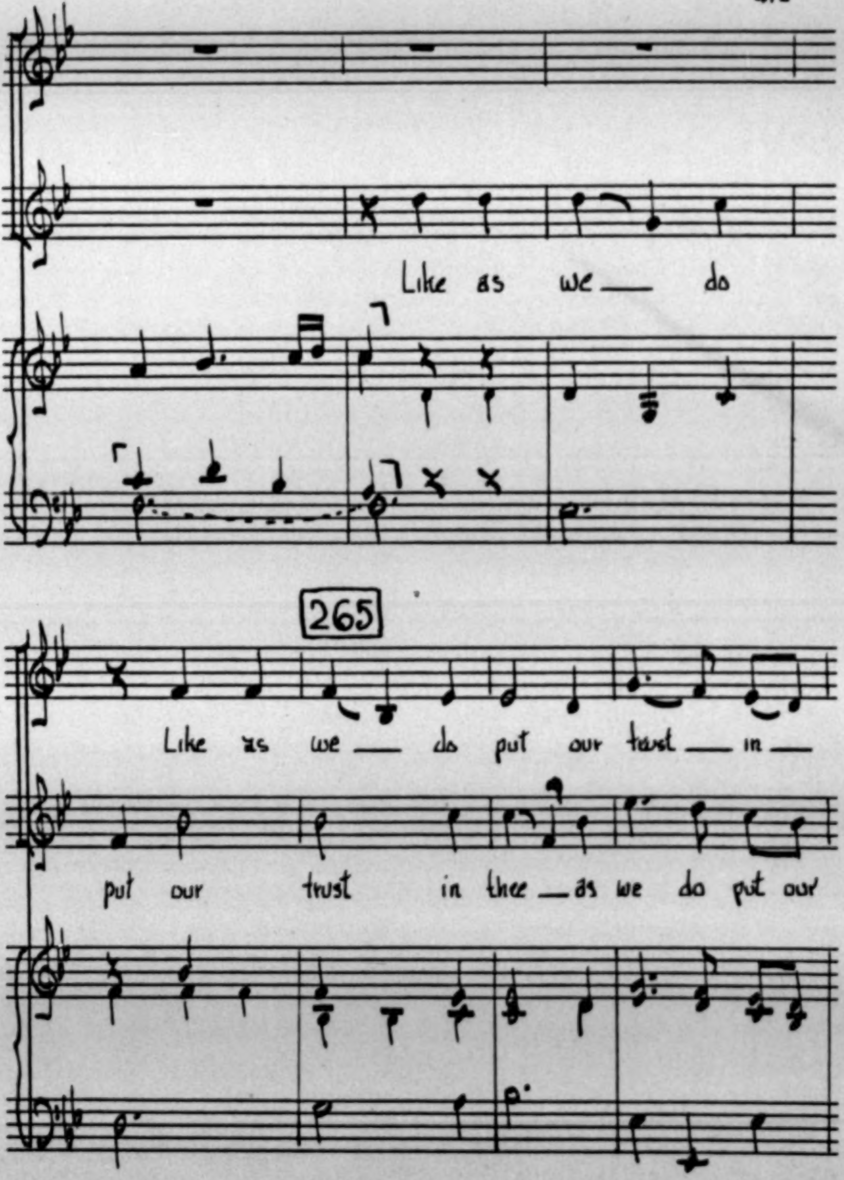

Let thy mer - ci - ful Kind - ness,
mer - ci - ful kind - ness, O
230
O Lord.
Let thy mer-ci-ful
Lord. Let thy mer - ci - ful kind-ness,

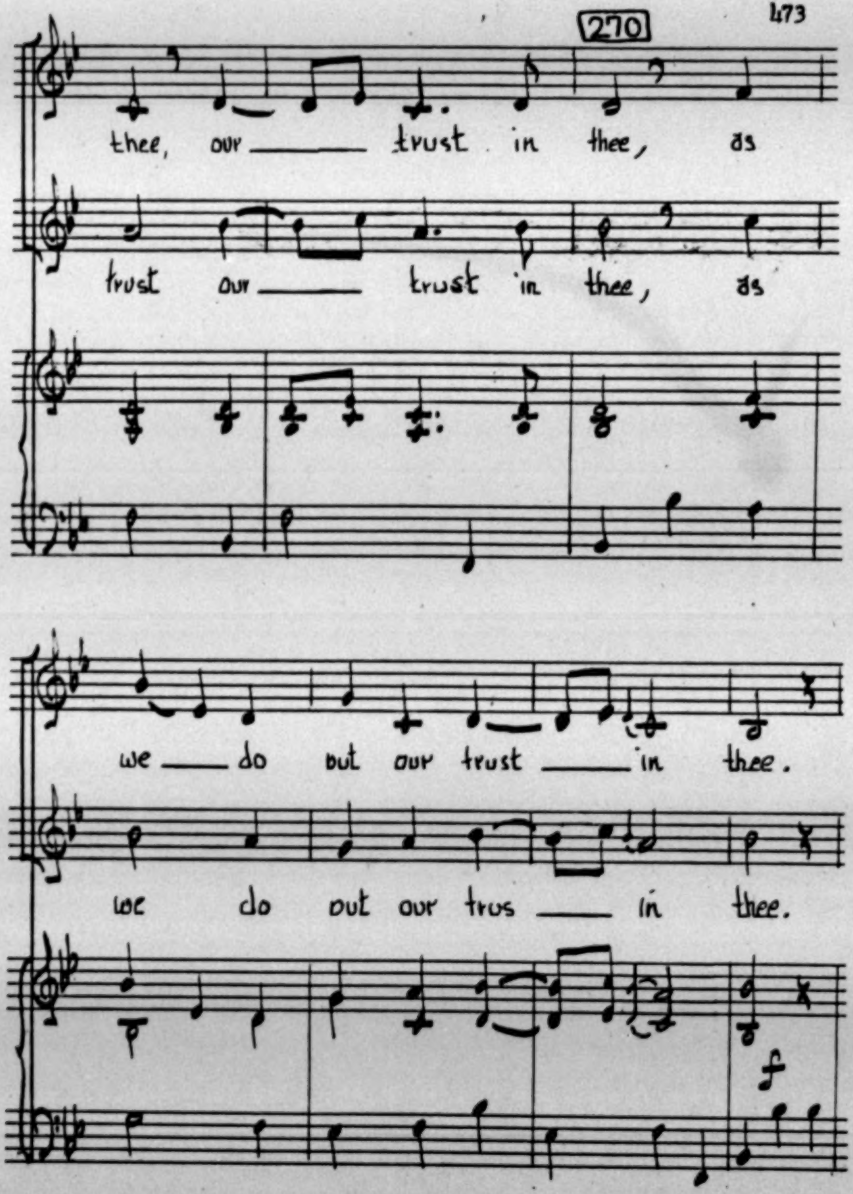

235
kind- ness, O lord, be
O Lord, be
tr.
us.
up - on us.
tr

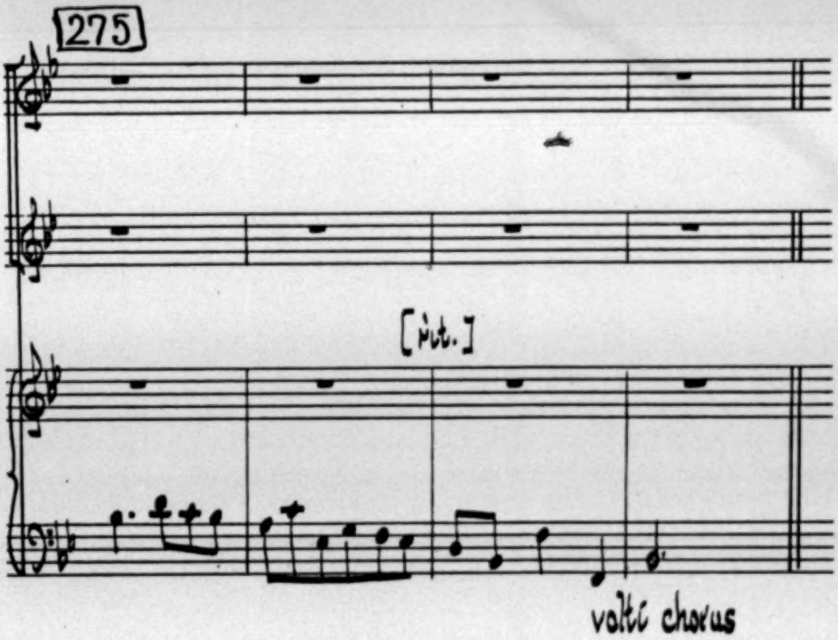

240
Like as we — do put — our trust — in
245
Like as we — do put — our trust — in
thee,

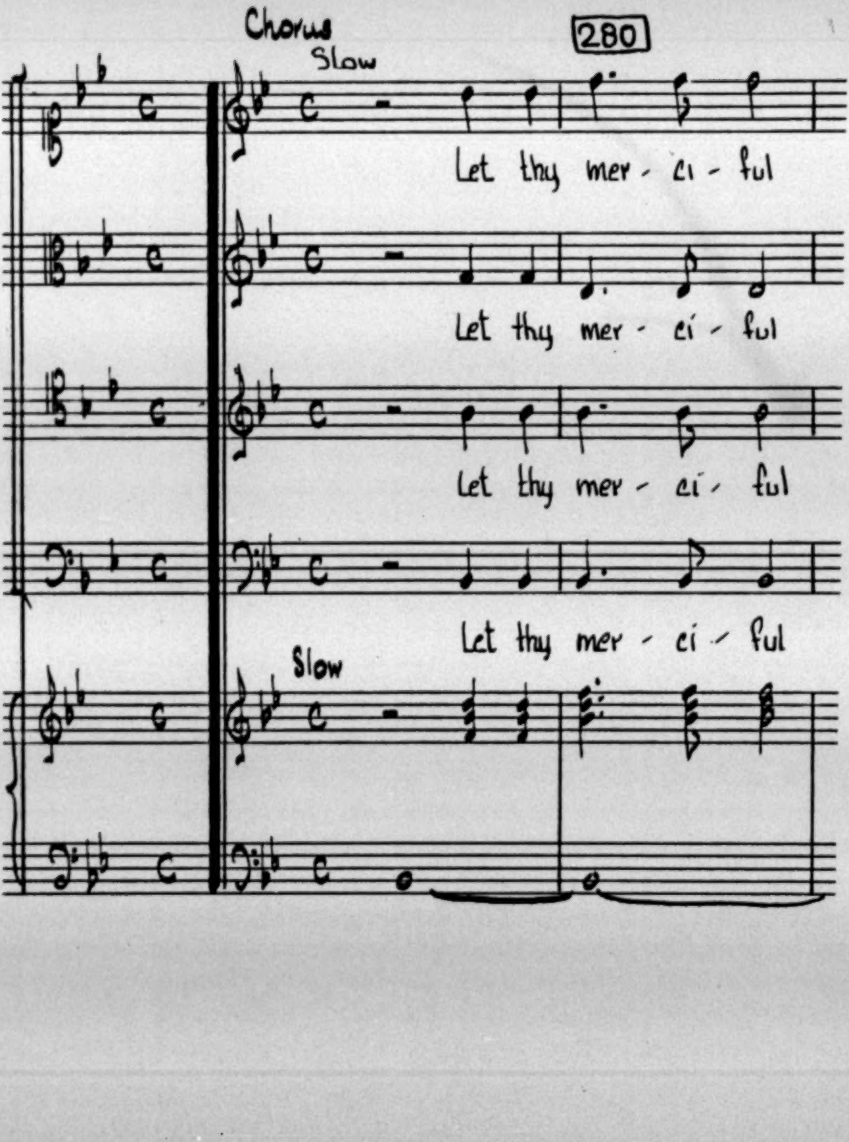

250
470
tr.
thee. Our trust _ in thee.
Our trust _ in thee.
tr
f
Let thy mer- ci- ful
Let thy mer- ci- ful
tr.

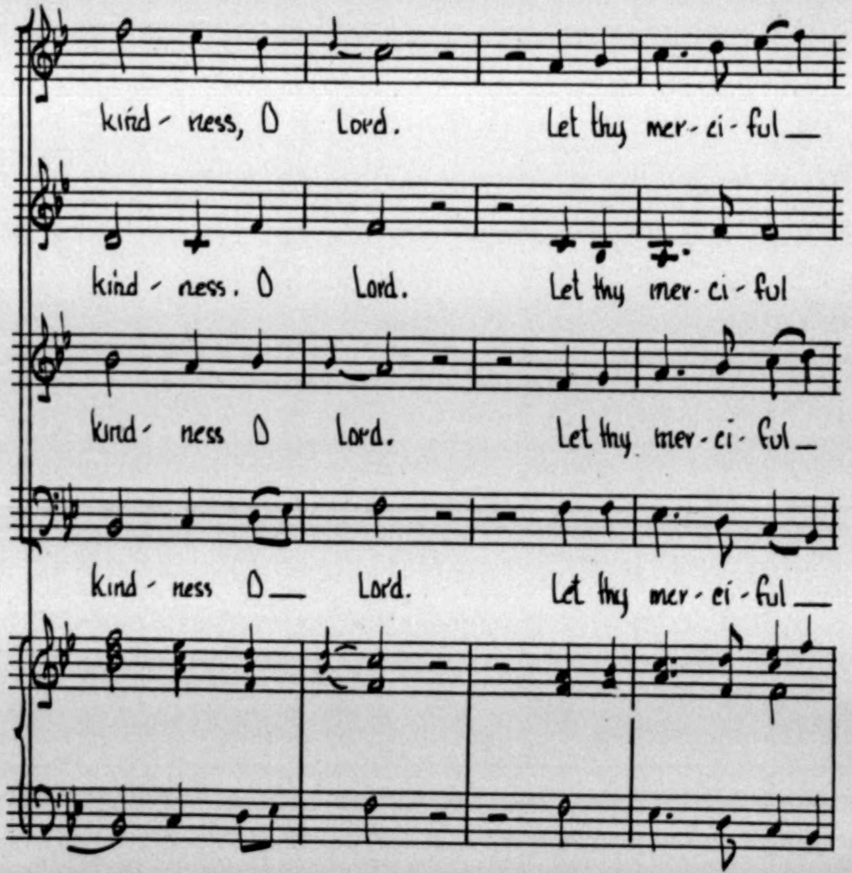

255
kind - ness, O ______ Lord, thy mer - ci - ful
kind - ness, O ______ Lord, thy mer - ci - ful
260
kind - ness, O Lord, be up ___ on us.
kind - ness, O Lord, be up - on us.

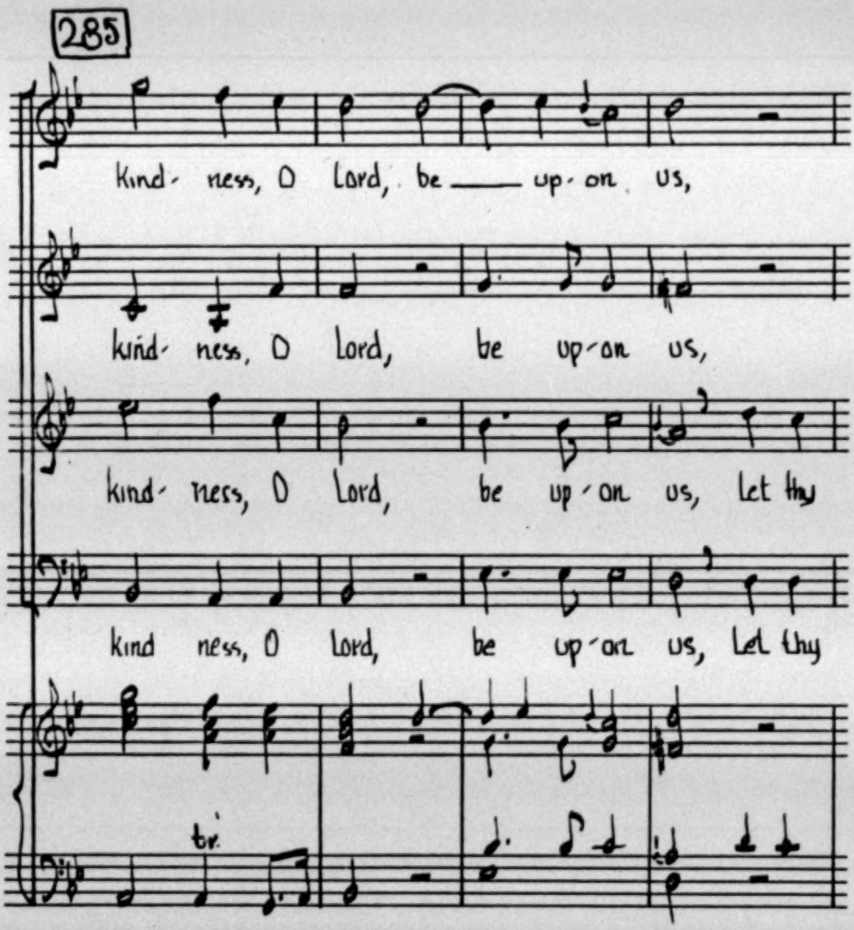

Like as we — do
265
Like as we — do put our trust — in —
put our trust in thee — as we do put our

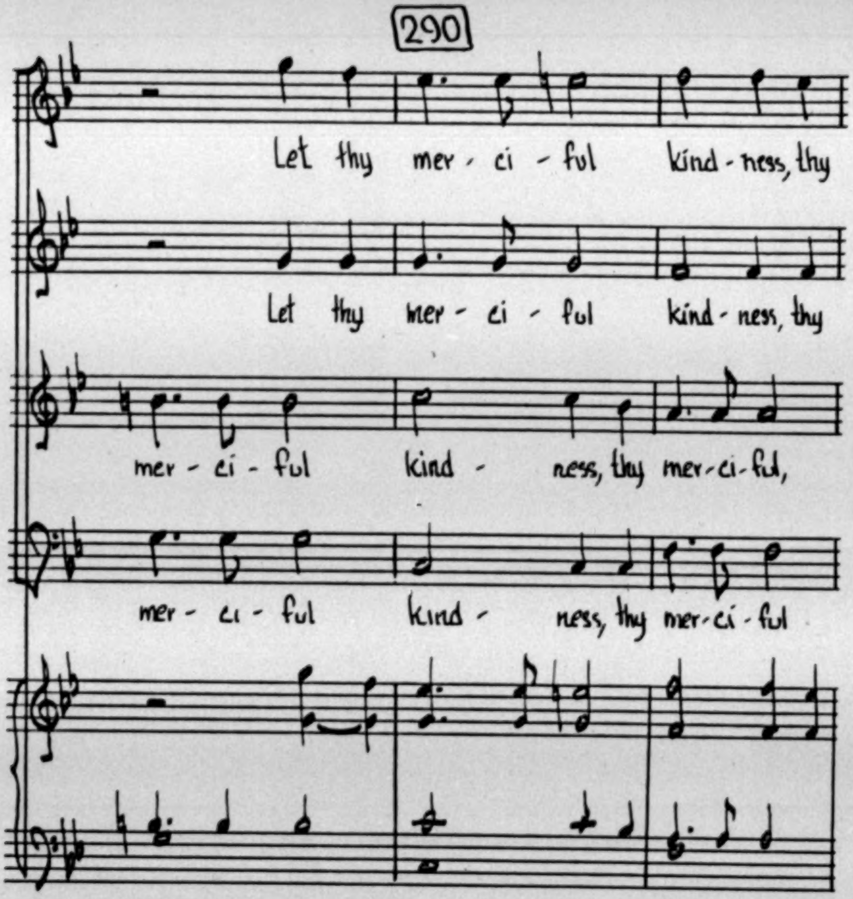

270
thee, our ___ trust in thee, as
trust our ___ trust in thee, as
we ___ do out our trust ___ in thee.
we do out our trus ___ in thee.
f

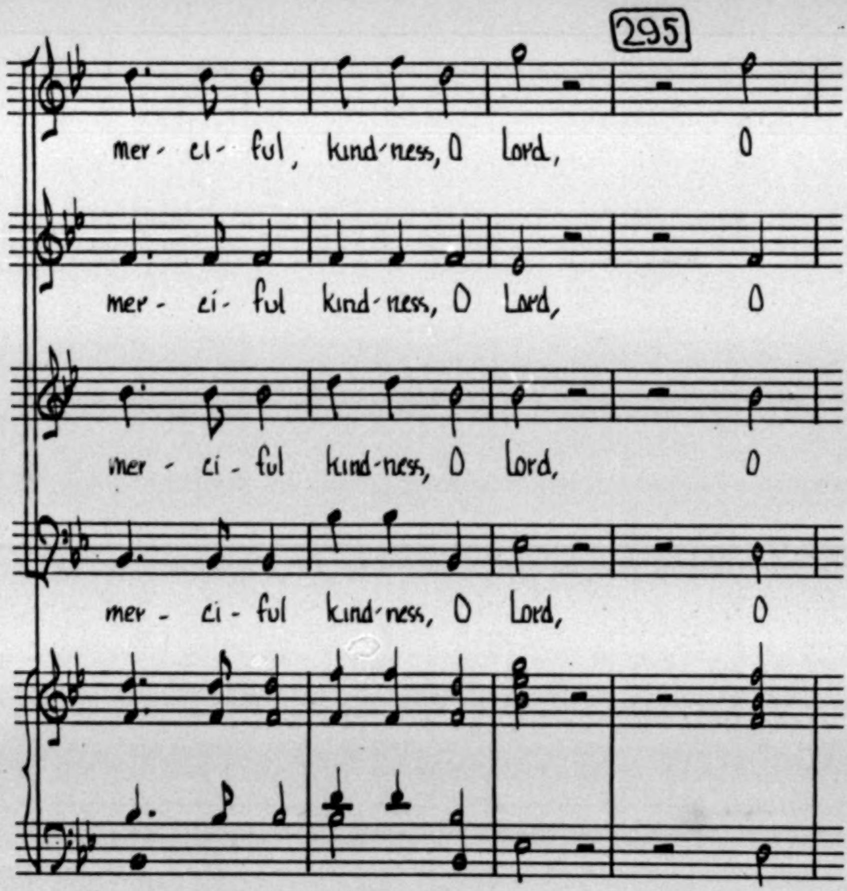

275
[rit.]
volti chorus

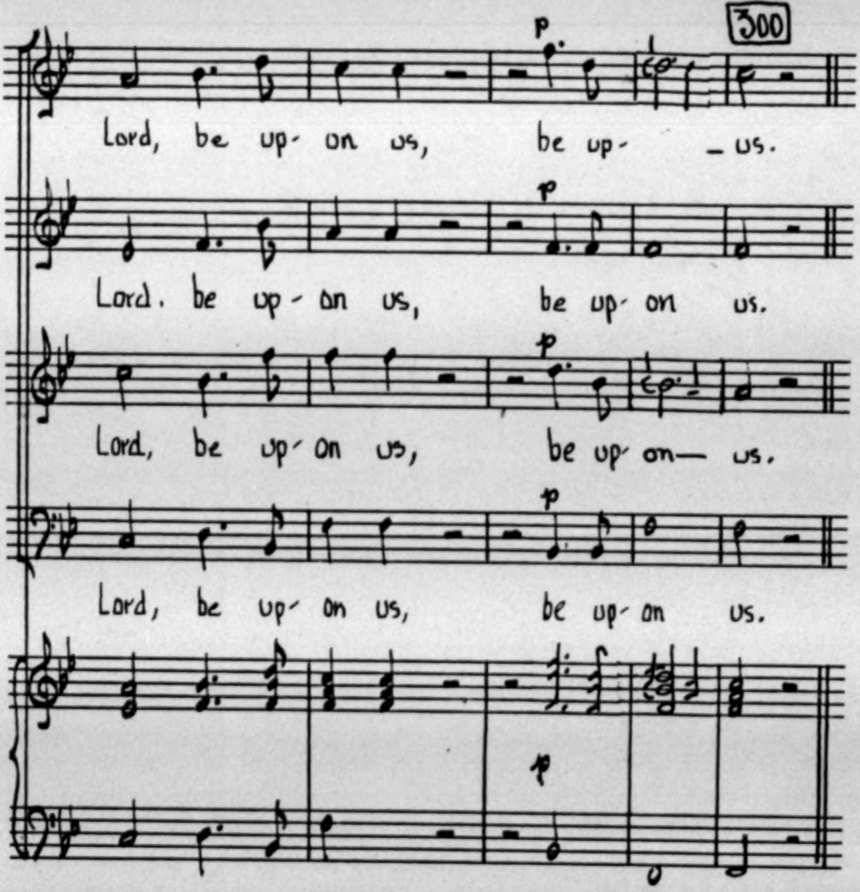

Chorus
Slow
280
Let thy mer - ci - ful
Let thy mer - ci - ful
Let thy mer - ci - ful
Let thy mer - ci - ful
Slow

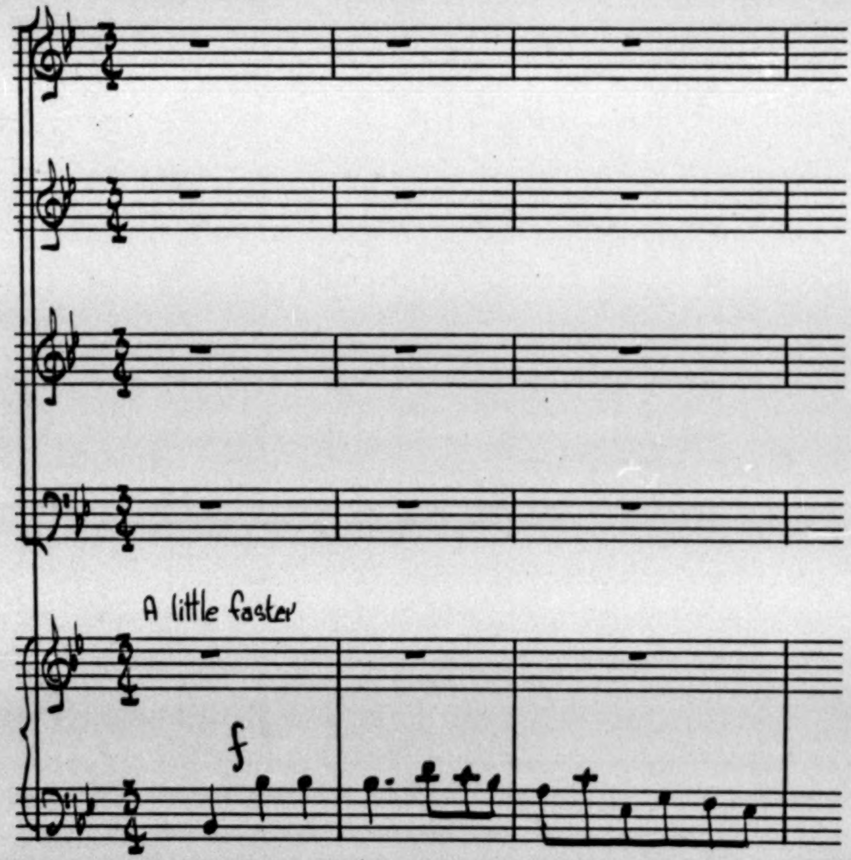

kind - ness, O Lord. Let thy mer - ci - ful
kind - ness. O Lord. Let thy mer - ci - ful
kind - ness O Lord. Let thy mer - ci - ful
kind - ness O Lord. Let thy mer - ci - ful

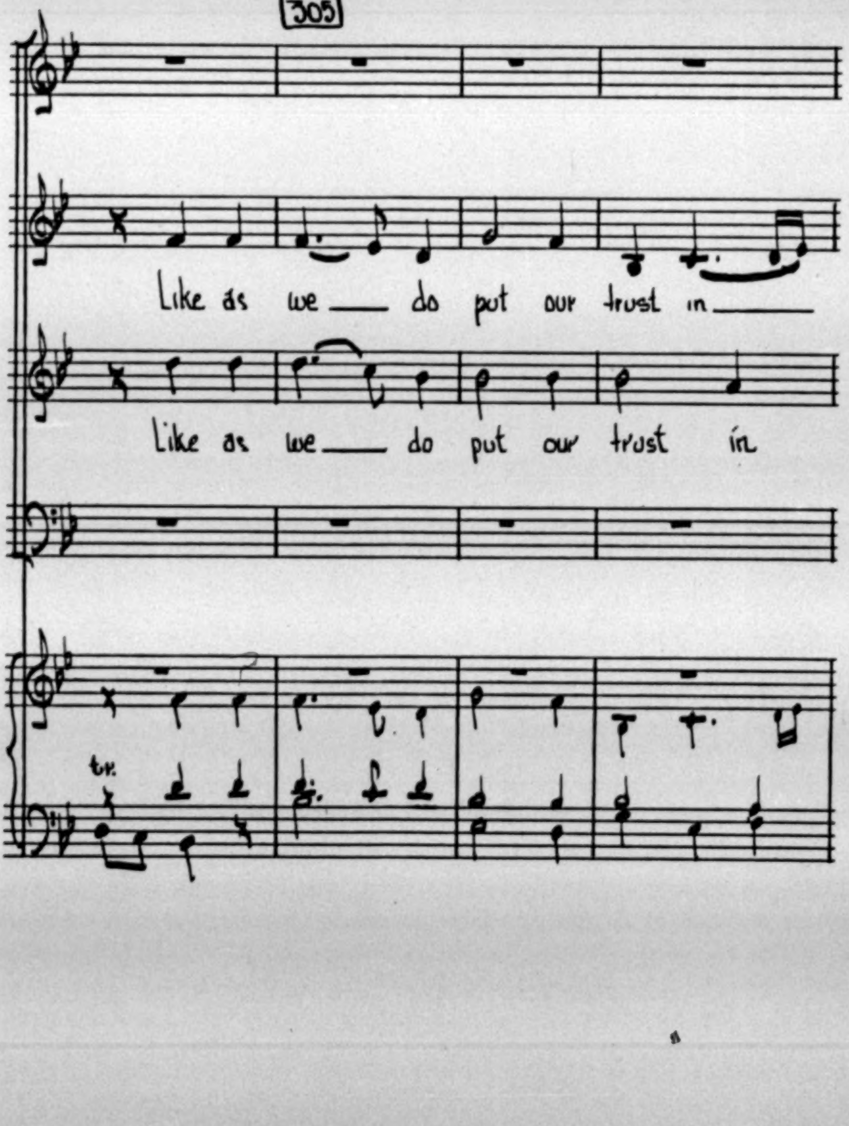

285
kind- ness, O Lord, be —— up- on us,
kind- ness, O Lord, be up-on us,
kind- ness, O Lord, be up- on us, let thy
kind ness, O Lord, be up-on us, let thy
tr.

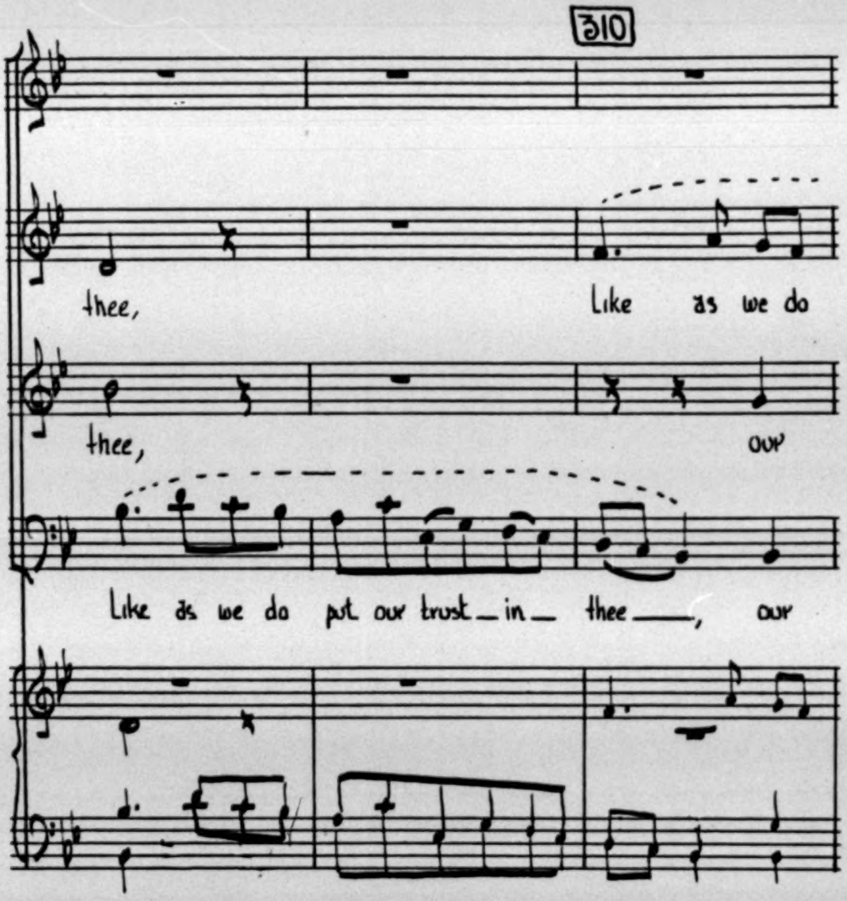

290
Let thy mer - ci - ful kind - ness, thy
Let thy mer - ci - ful kind - ness, thy
mer - ci - ful kind - ness, thy mer - ci - ful,
mer - ci - ful kind - ness, thy mer - ci - ful

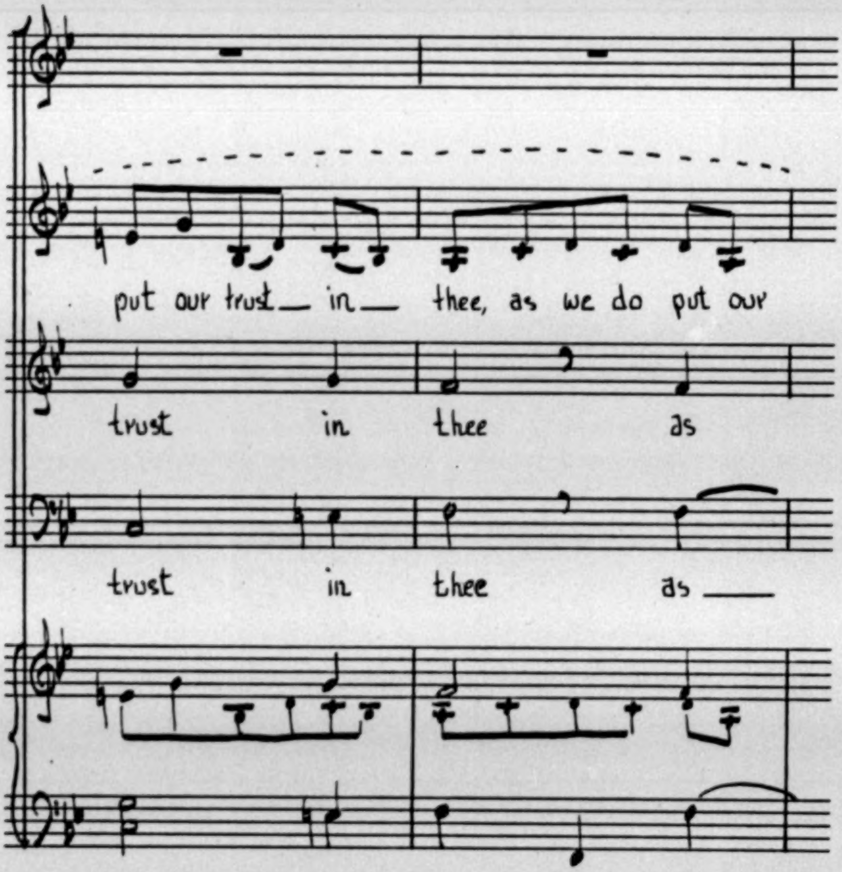

295
mer- ci- ful, kind-ness, O Lord, O
mer- ci- ful kind-ness, O Lord, O
mer- ci- ful kind-ness, O Lord, O
mer- ci- ful kind-ness, O Lord, O

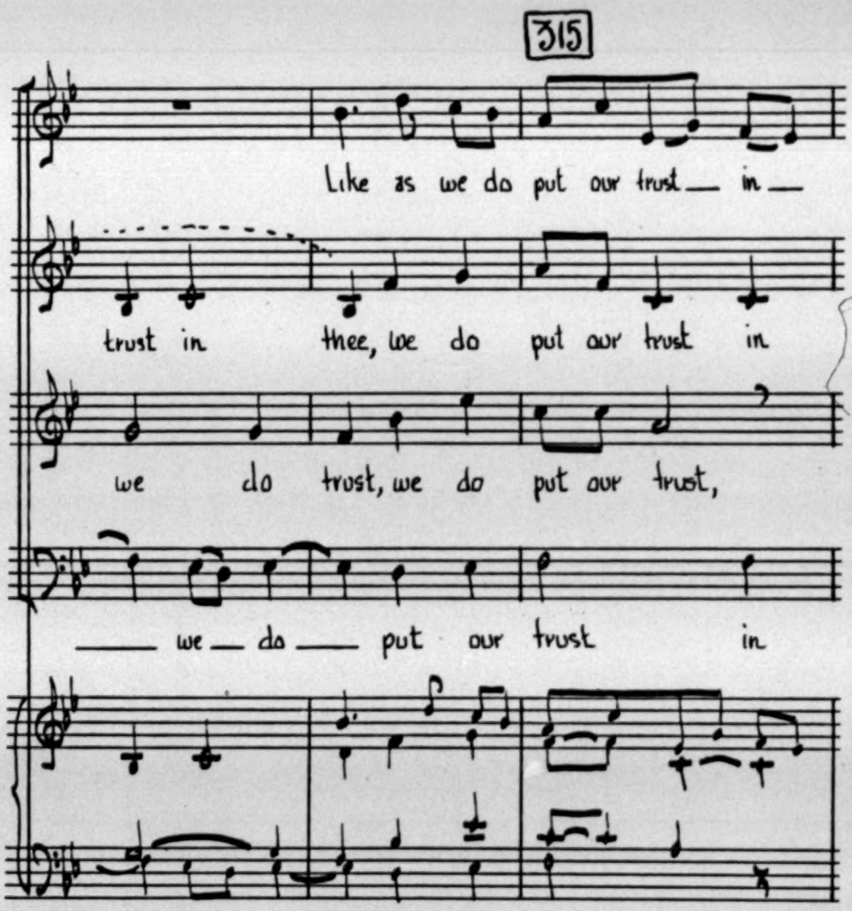

300
p
Lord, be up- on us, be up- - us.
p
Lord. be up- on us, be up- on us.
p
Lord, be up- on us, be up- on— us.
p
Lord, be up- on us, be up- on us.
p

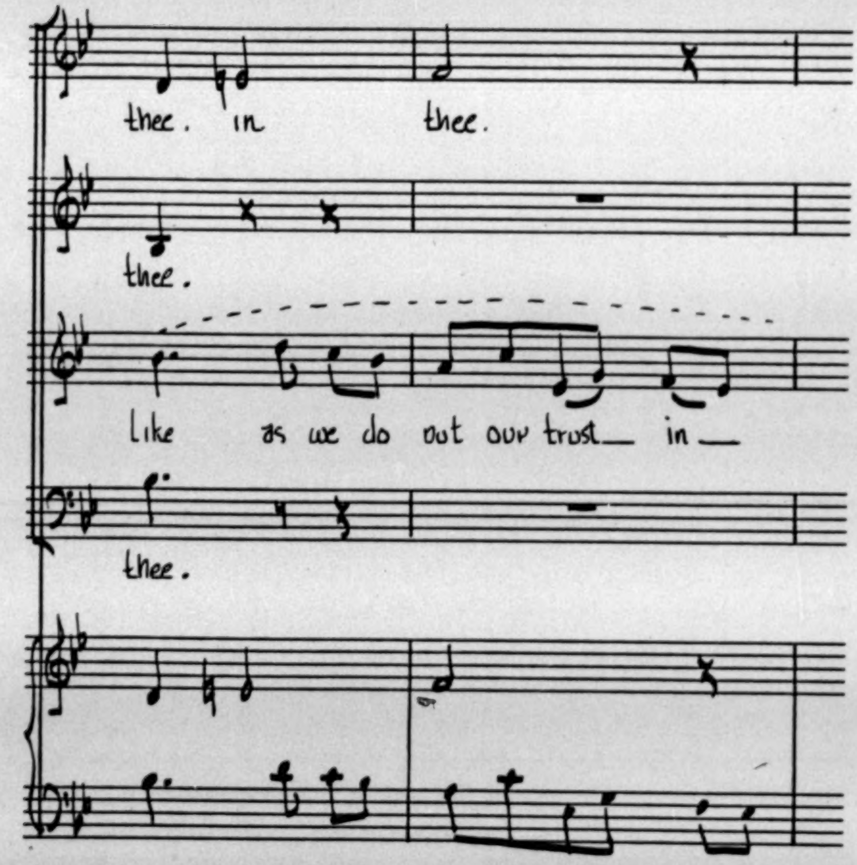

A little faster
f

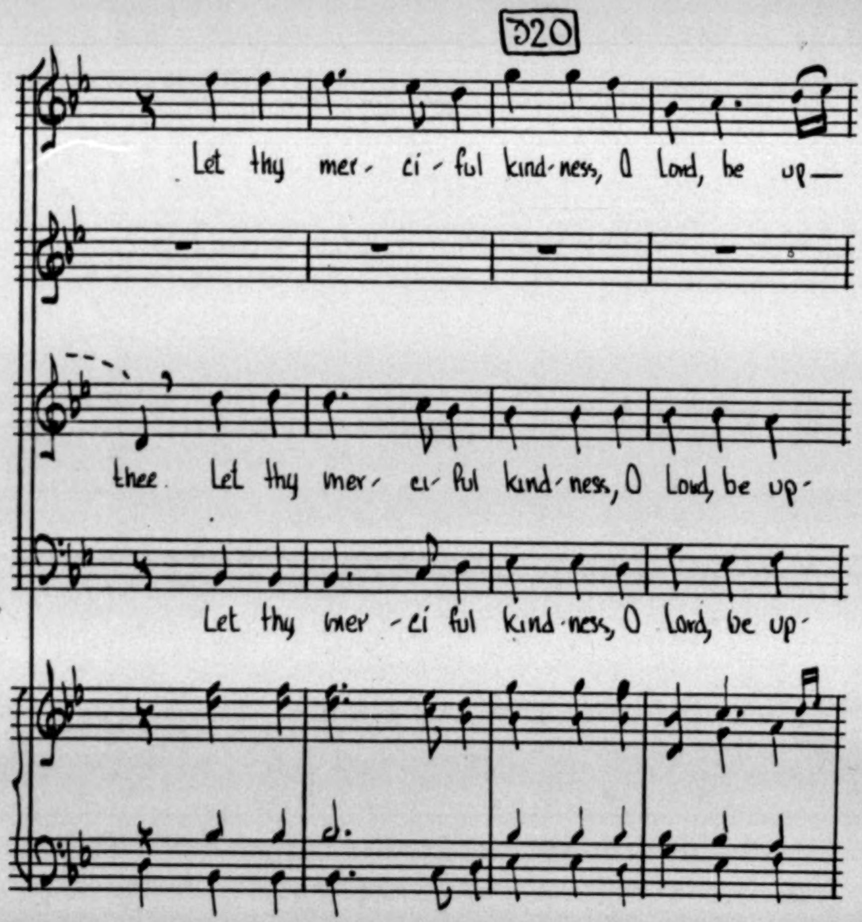

305
Like as we do put our trust in
Like as we do put our trust in
tr.

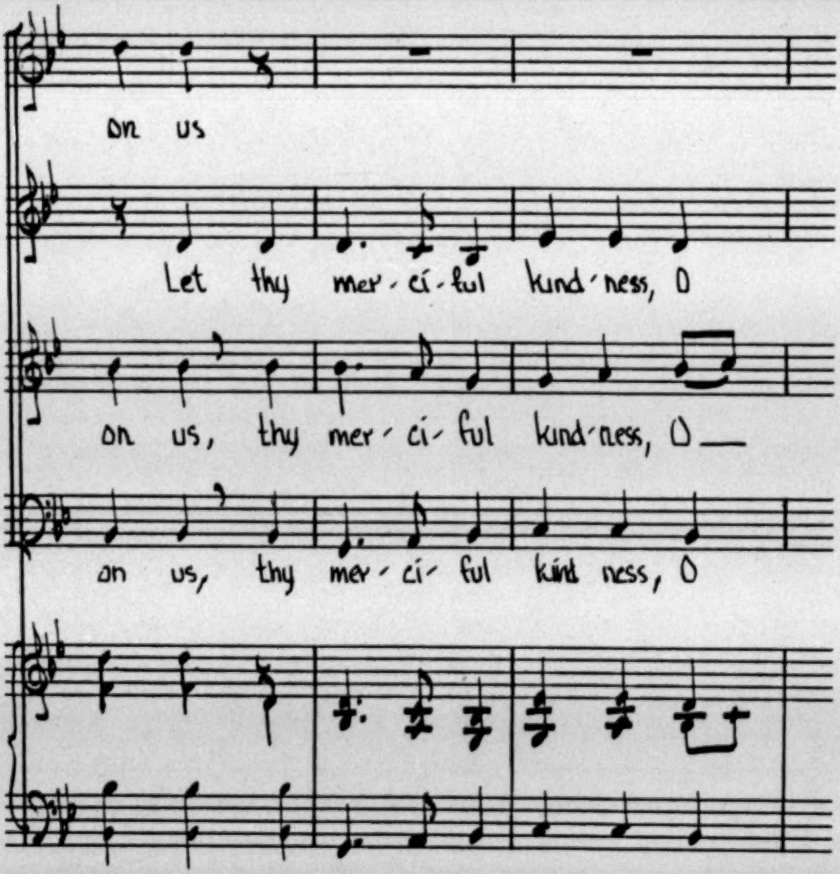

310
thee,
Like as we do
thee,
our
Like as we do put our trust _ in _ thee ___, our

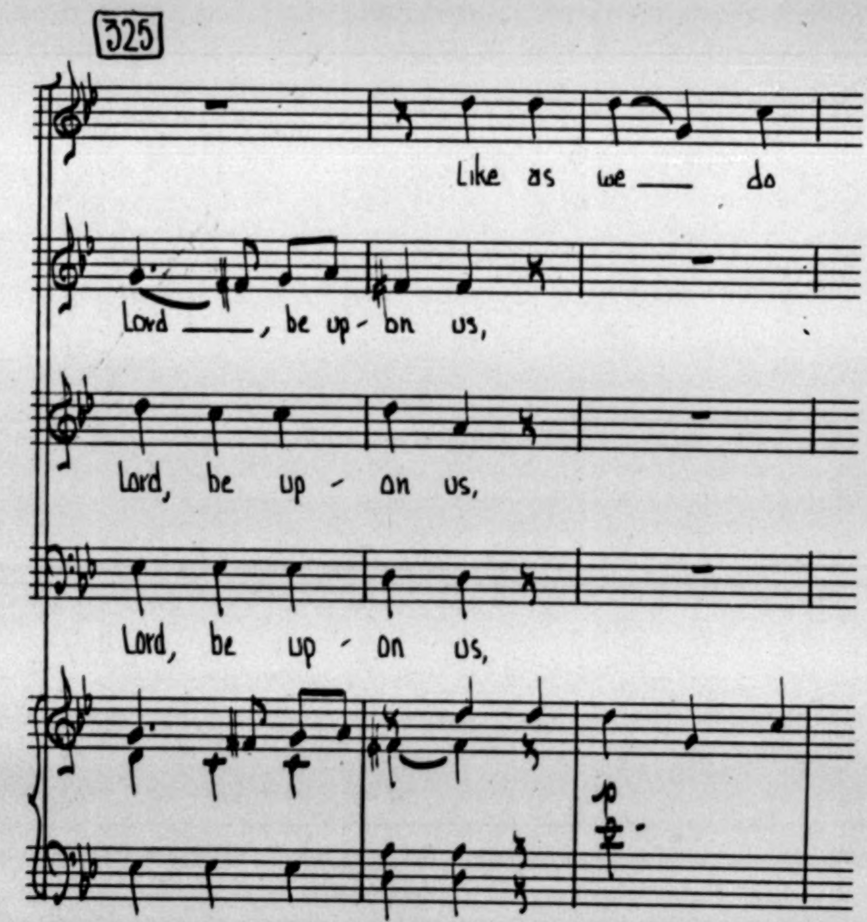

put our trust — in — thee, as we do put our
trust in thee as
trust in thee as —

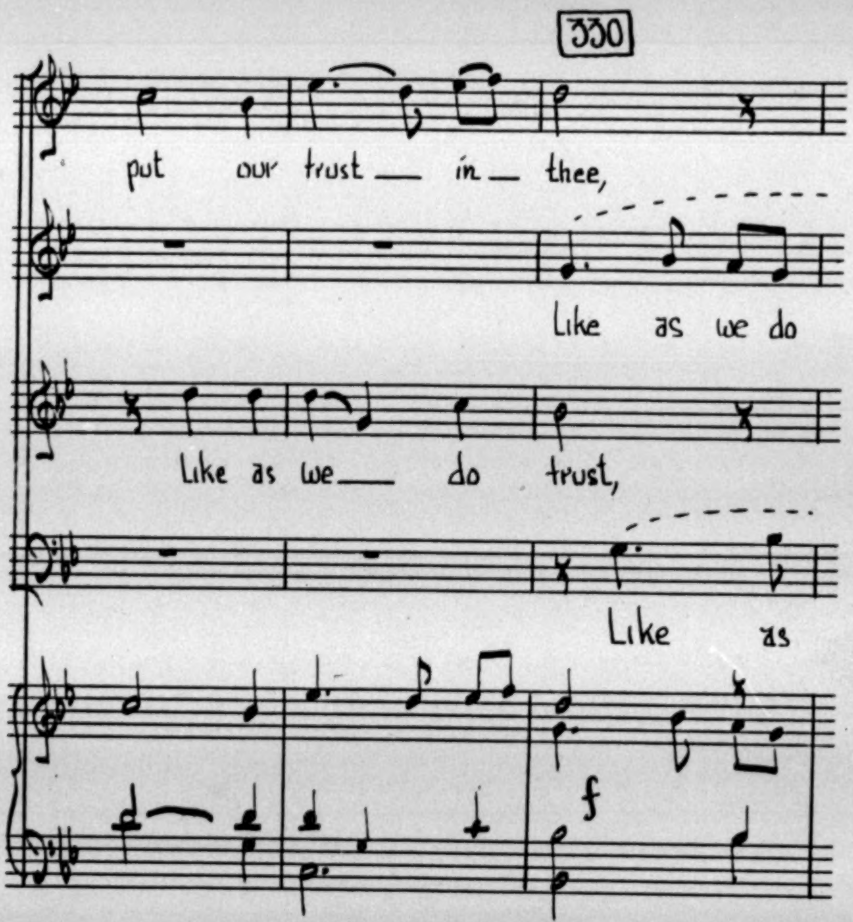

315
Like as we do put our trust — in —
trust in thee, we do put our trust in
we do trust, we do put our trust,
— we — do — put our trust in

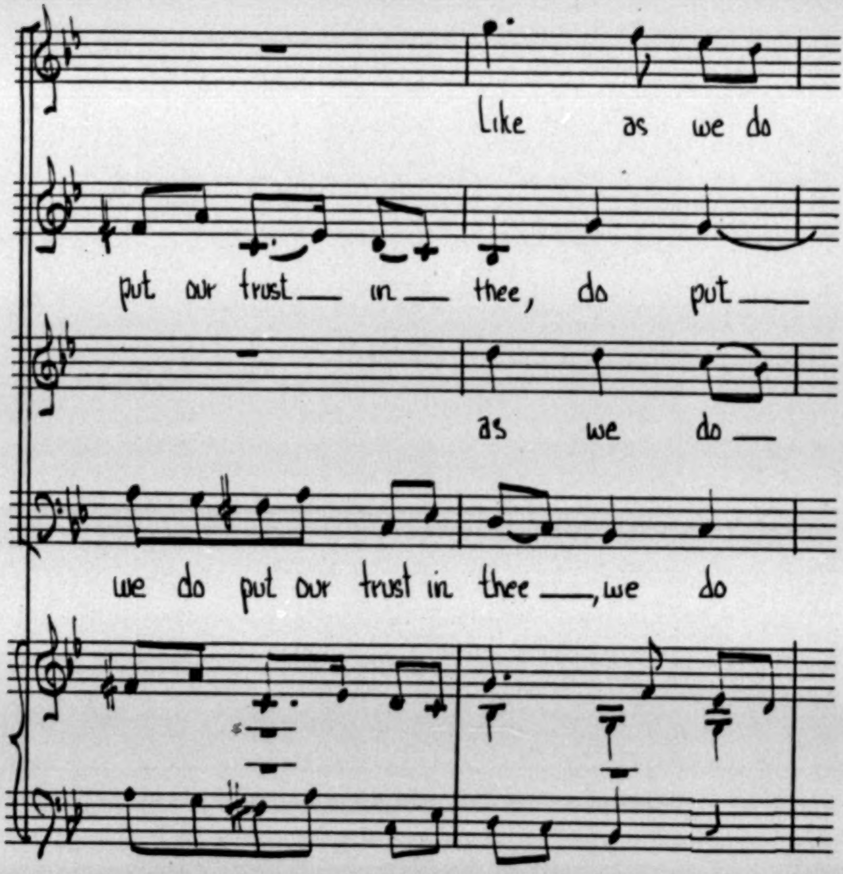

thee. in thee.
thee.
like as we do out our trust in
thee.

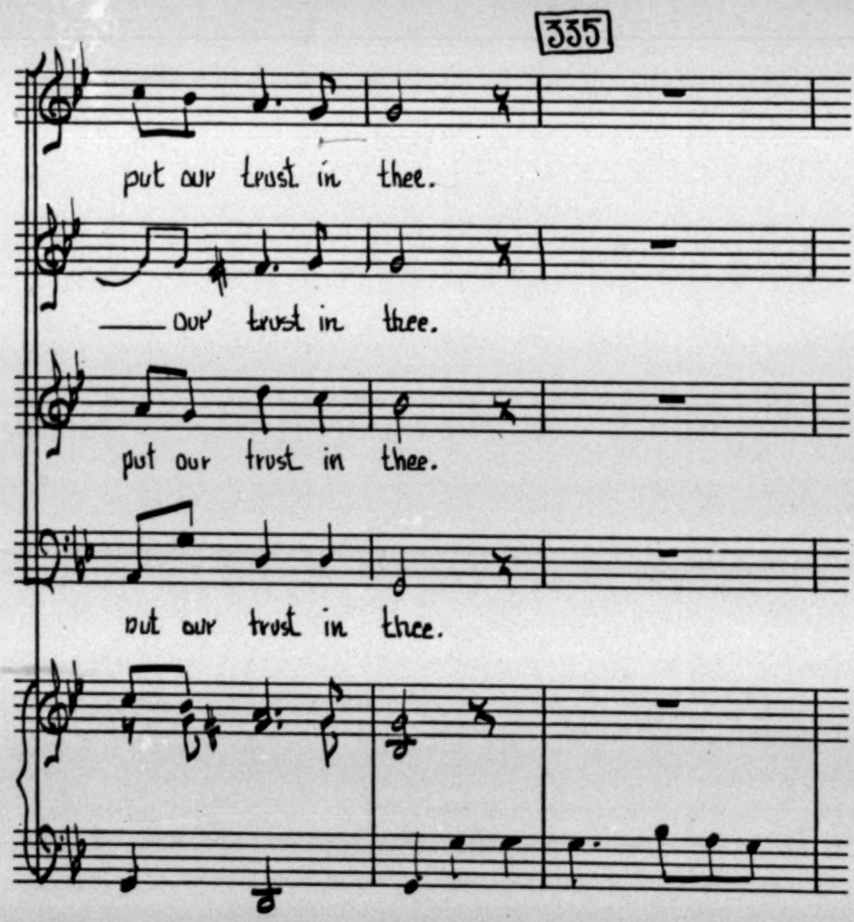

320
Let thy mer- ci- ful kind-ness, O Lord, be up—
thee. Let thy mer- ci- ful kind-ness, O Lord, be up-
Let thy mer -ci ful kind-ness, O Lord, be up-

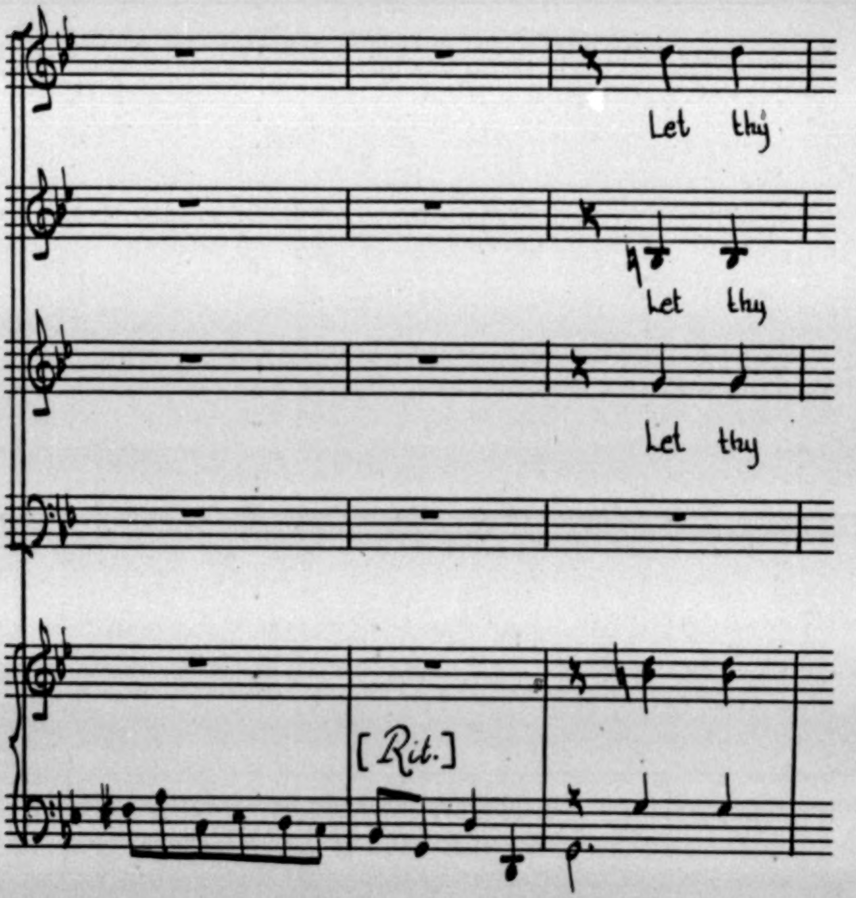

on us
Let thy mer-ci-ful kind-ness, O
on us, thy mer-ci-ful kind-ness, O
on us, thy mer-ci-ful kind ness, O

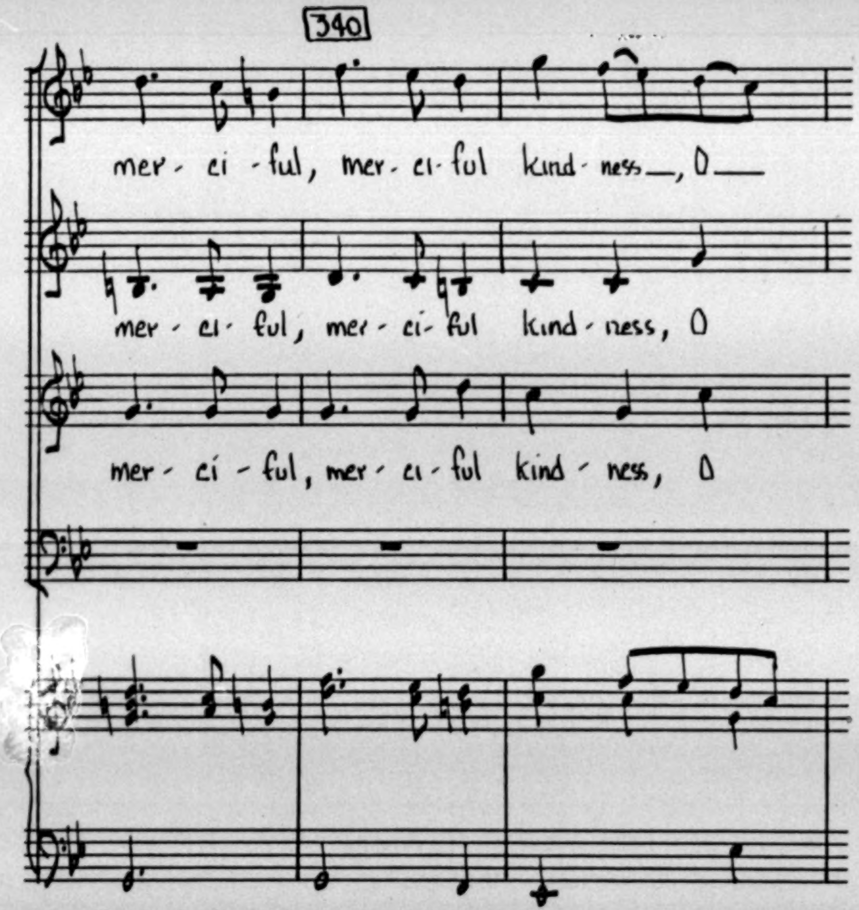

325
Like as we — do
Lord —, be up - on us,
Lord, be up - on us,
Lord, be up - on us,

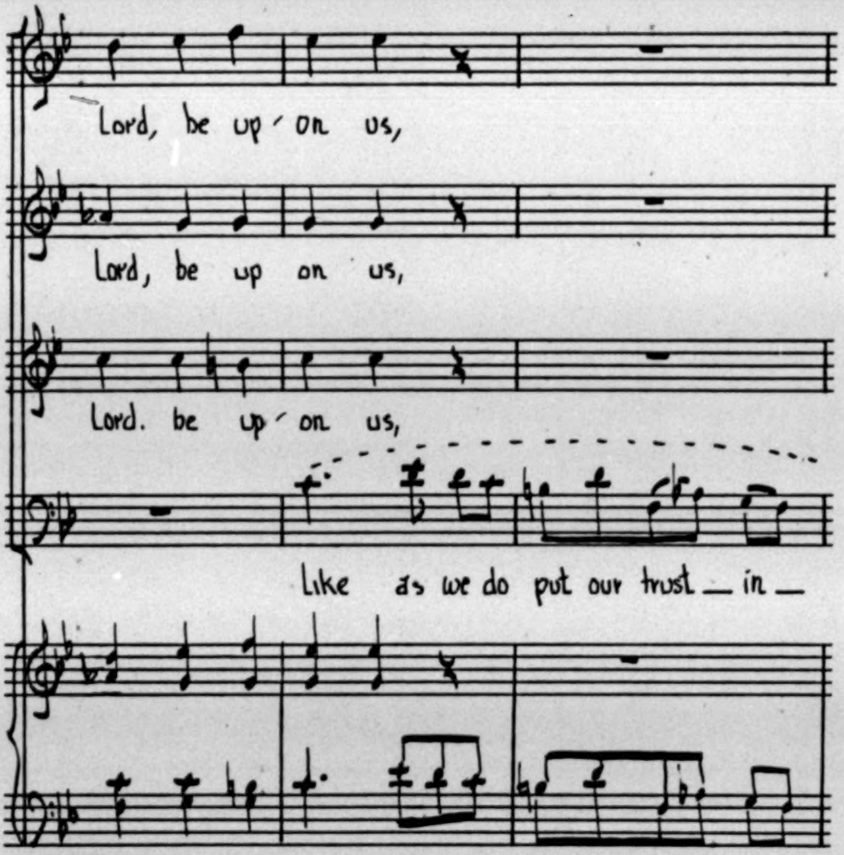

330
put our trust — in — thee,
Like as we do
Like as we — do trust,
Like as
f

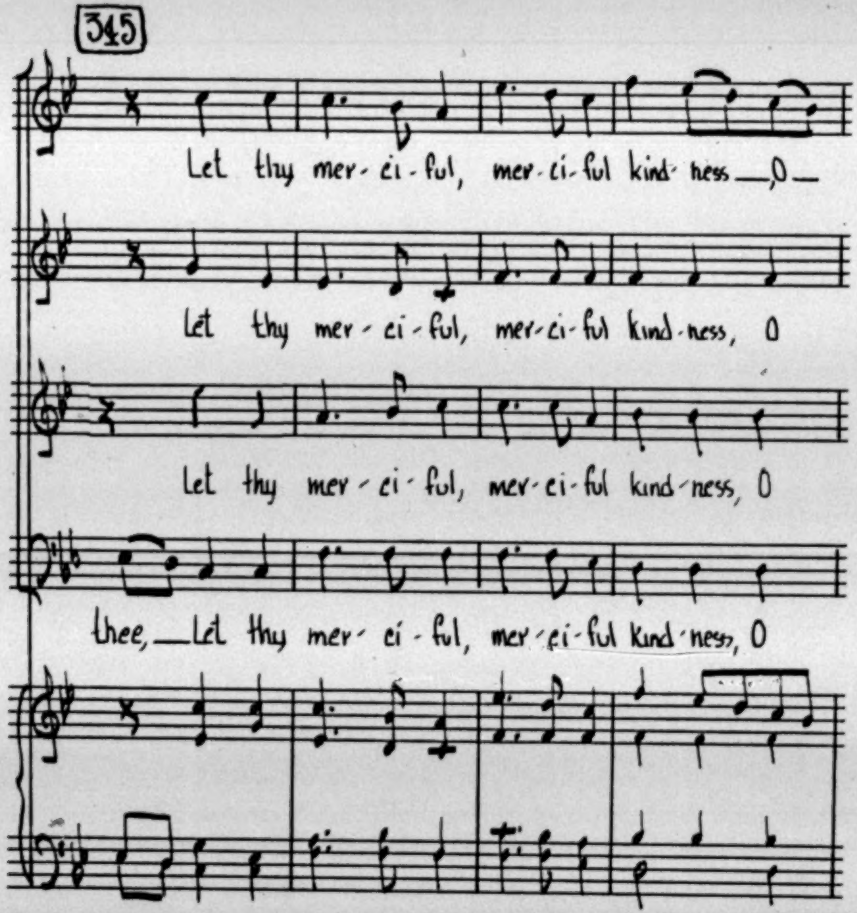

Like as we do
put our trust — in — thee, do put —
as we do —
we do put our trust in thee —, we do

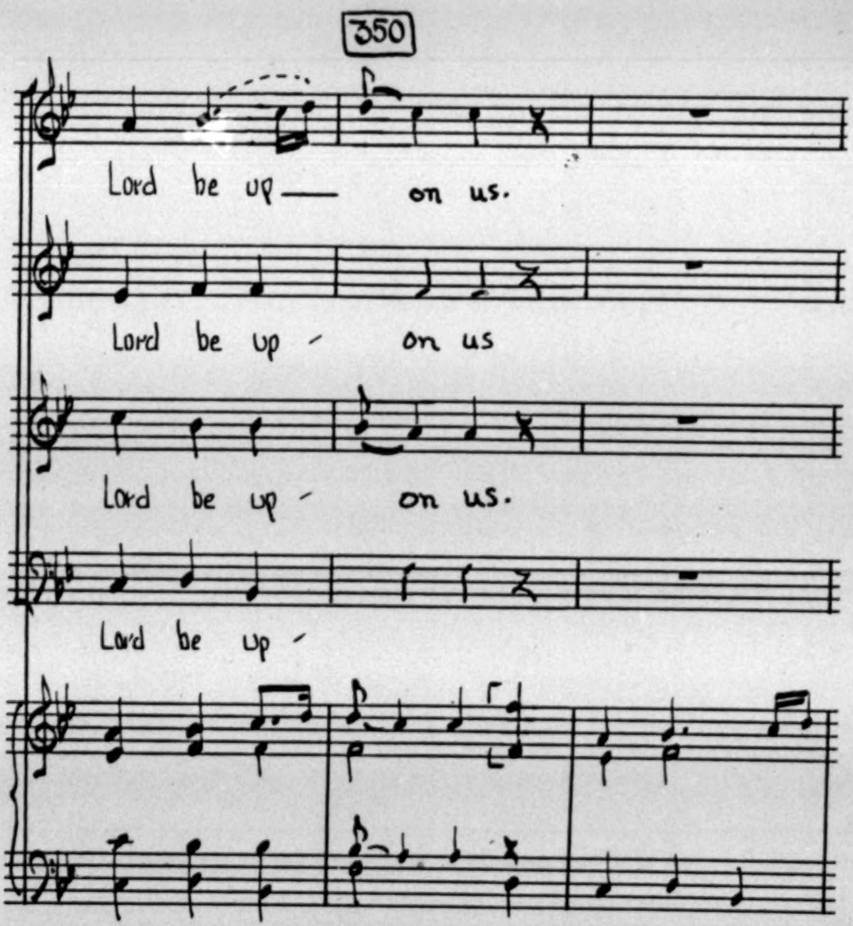

335
put our trust in thee.
—— our trust in thee.
put our trust in thee.
put our trust in thee.

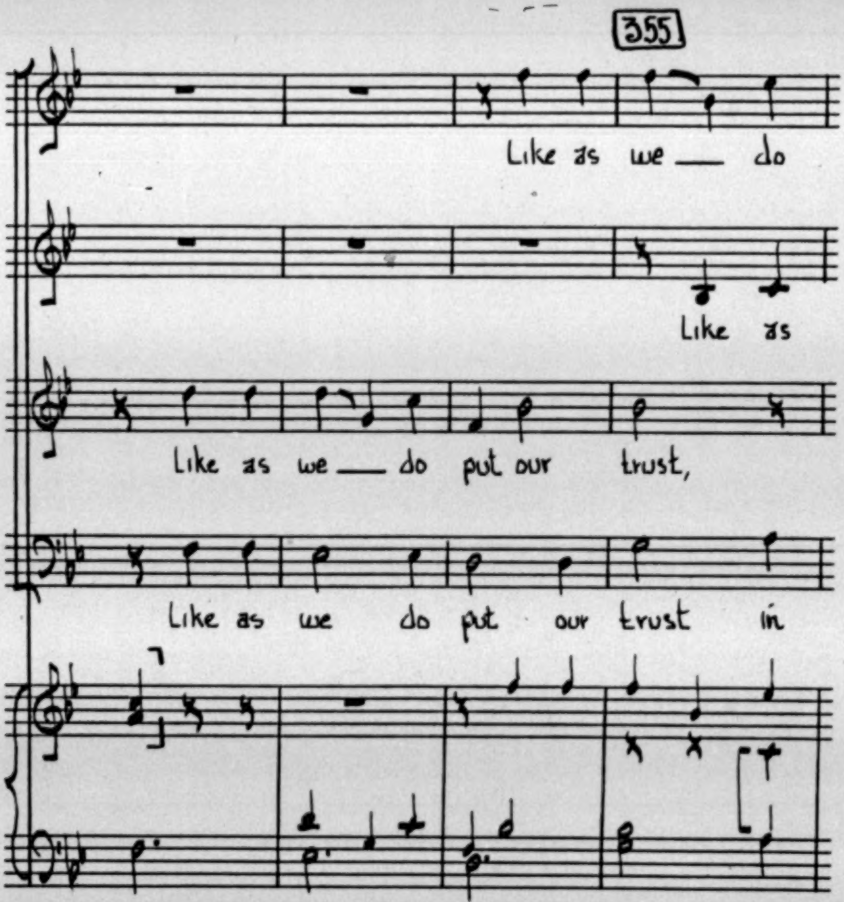

Let thy
Let thy
Let thy
[Rit.]

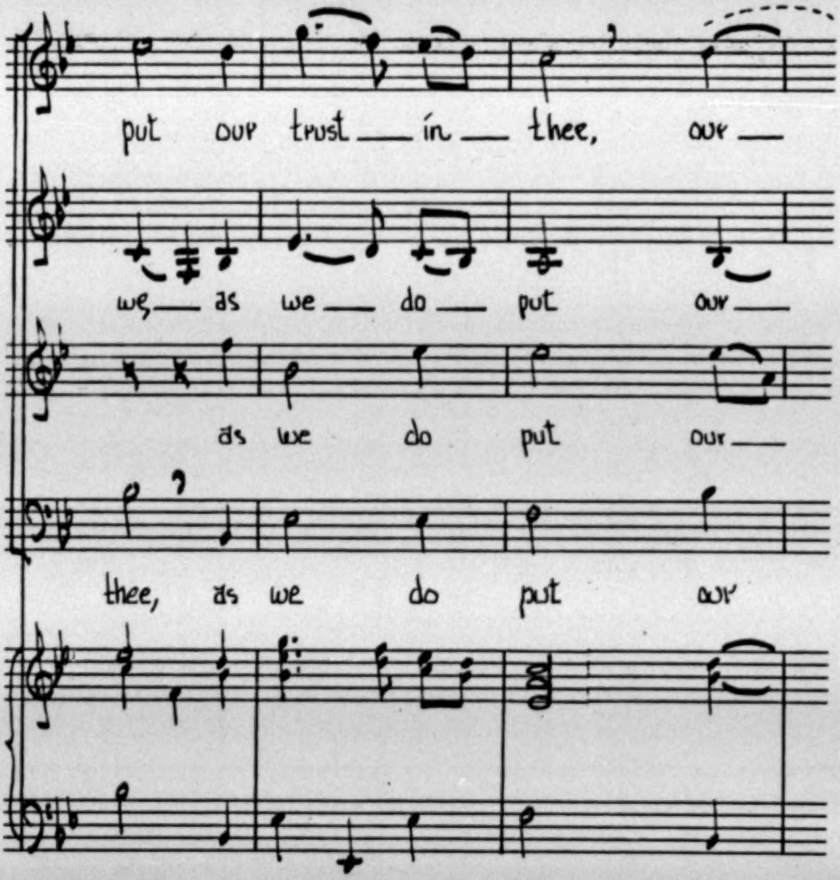

340
mer - ci - ful, mer - ci - ful kind - ness __, O __
mer - ci - ful, mer - ci - ful kind - ness, O
mer - ci - ful, mer - ci - ful kind - ness, O

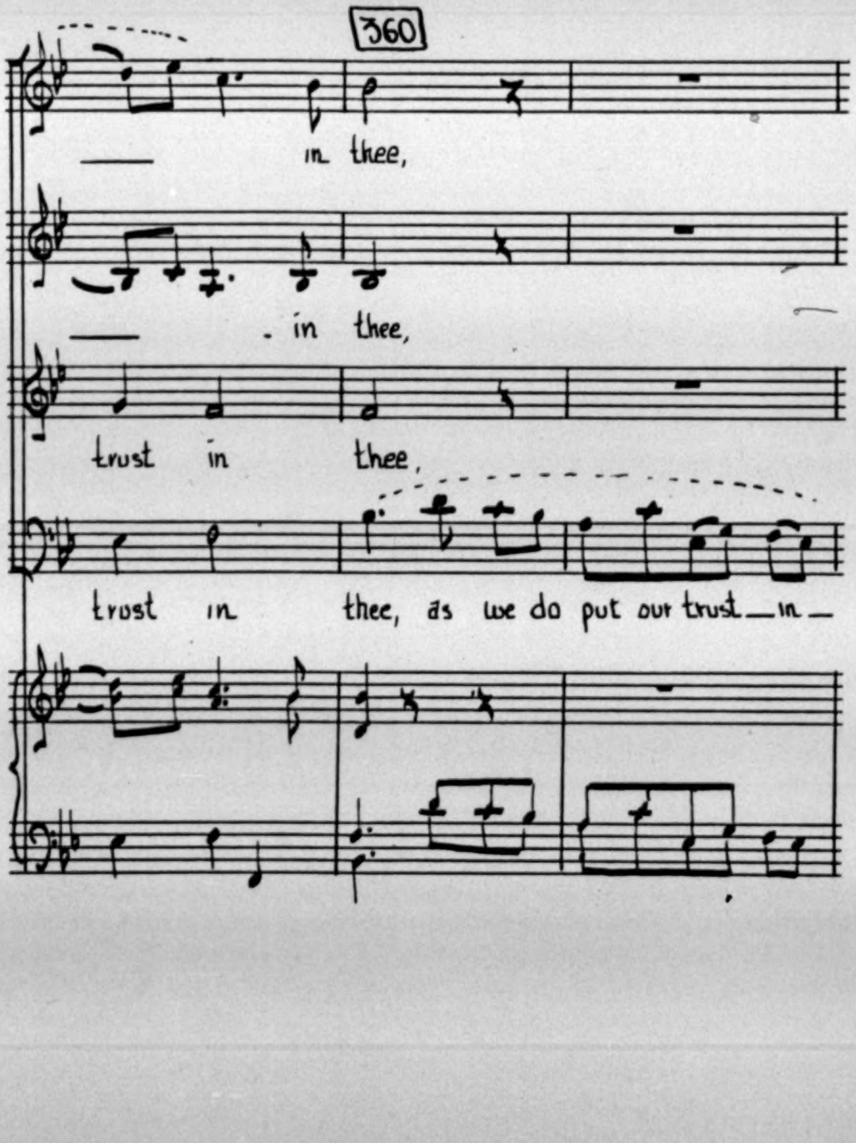

Lord, be up-on us,
Lord, be up on us,
Lord. be up-on us,
Like as we do put our trust — in —

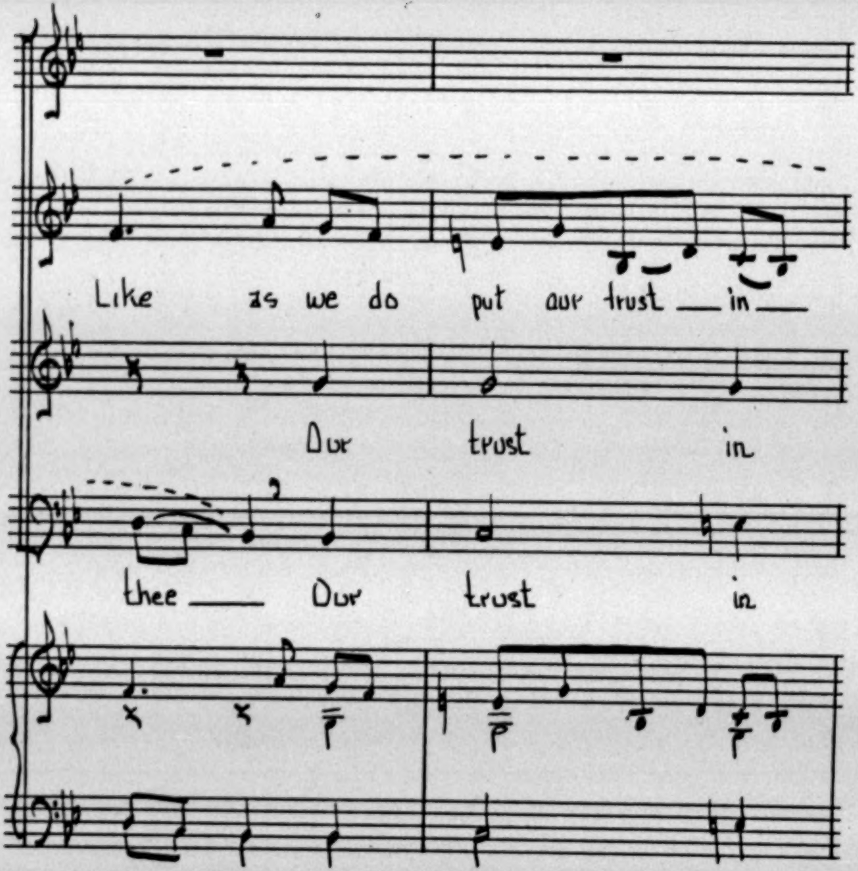

345
Let thy mer-ci-ful, mer-ci-ful kind-ness —, O —
Let thy mer-ci-ful, mer-ci-ful kind-ness, O
Let thy mer-ci-ful, mer-ci-ful kind-ness, O
thee, — Let thy mer-ci-ful, mer-ci-ful kind-ness, O

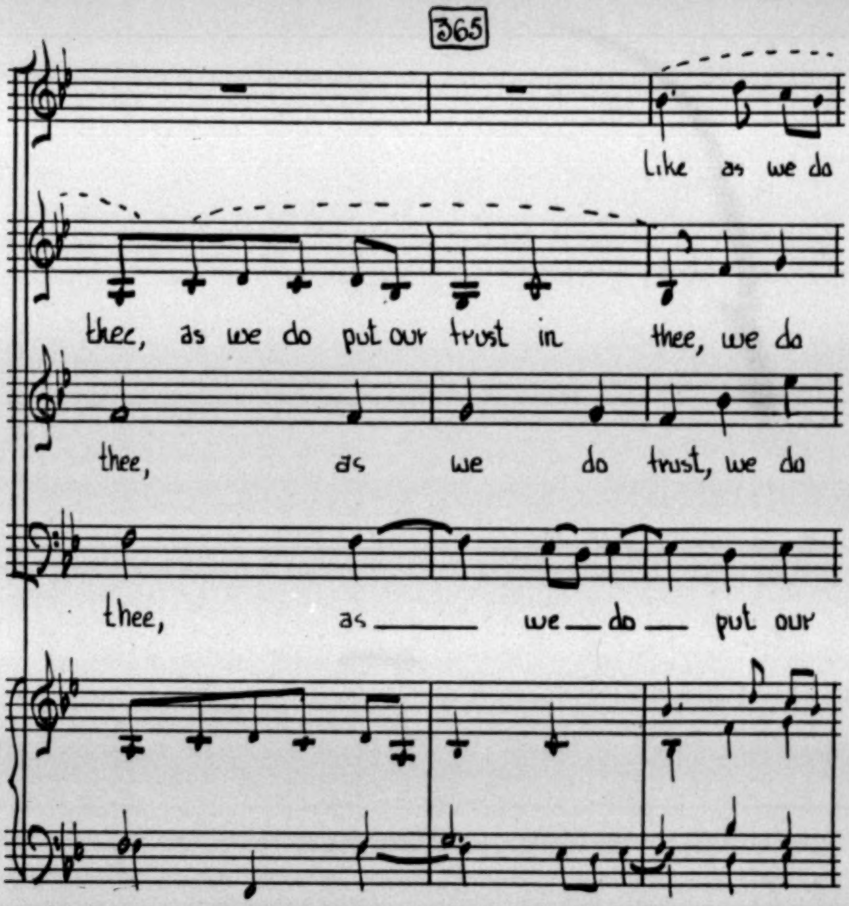

350
Lord be up— on us.
Lord be up - on us
Lord be up - on us.
Lord be up -

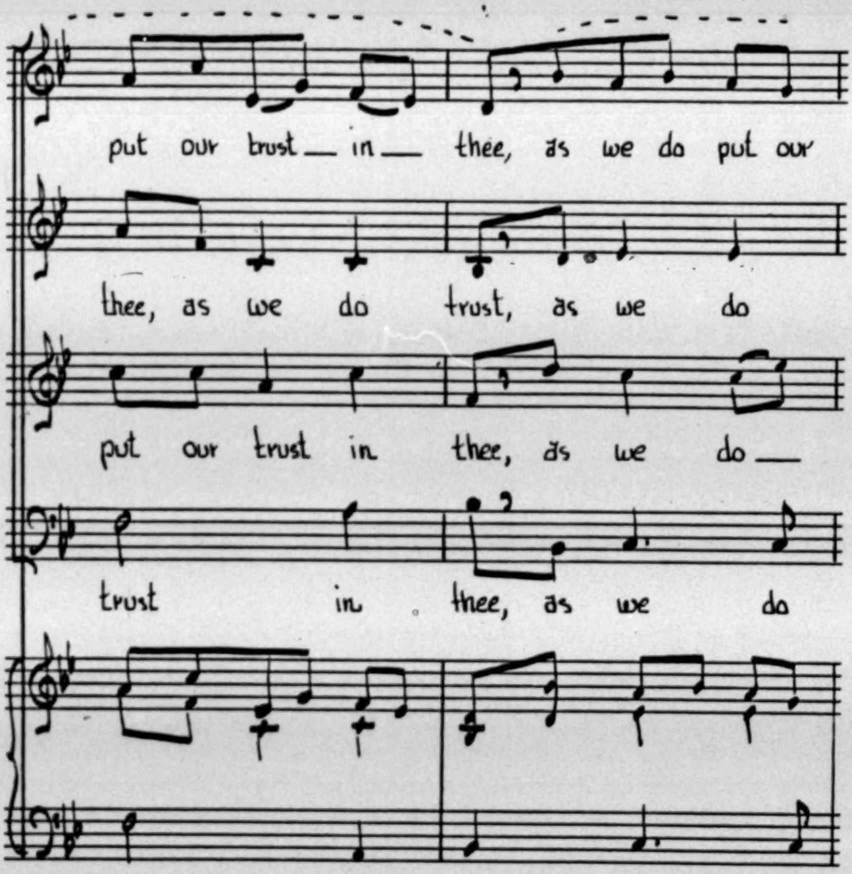

355
Like as we — do
Like as
Like as we — do put our trust,
Like as we do put our trust in

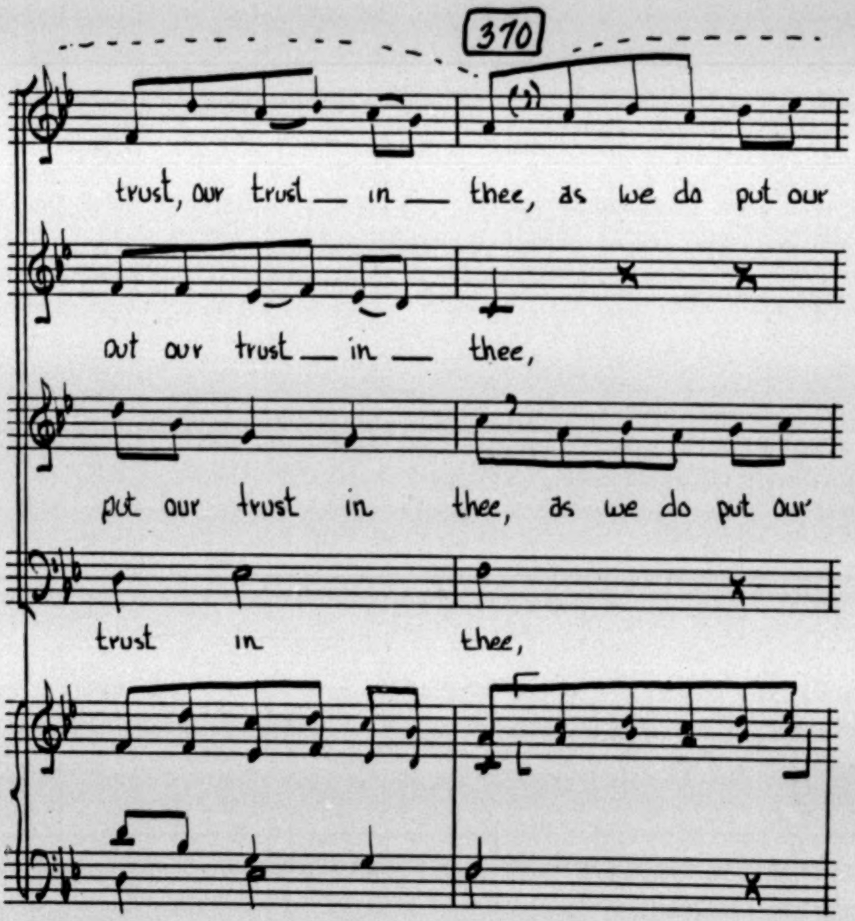

put our trust __ in __ thee, our __
we, __ as we __ do __ put our __
as we do put our __
thee, as we do put our

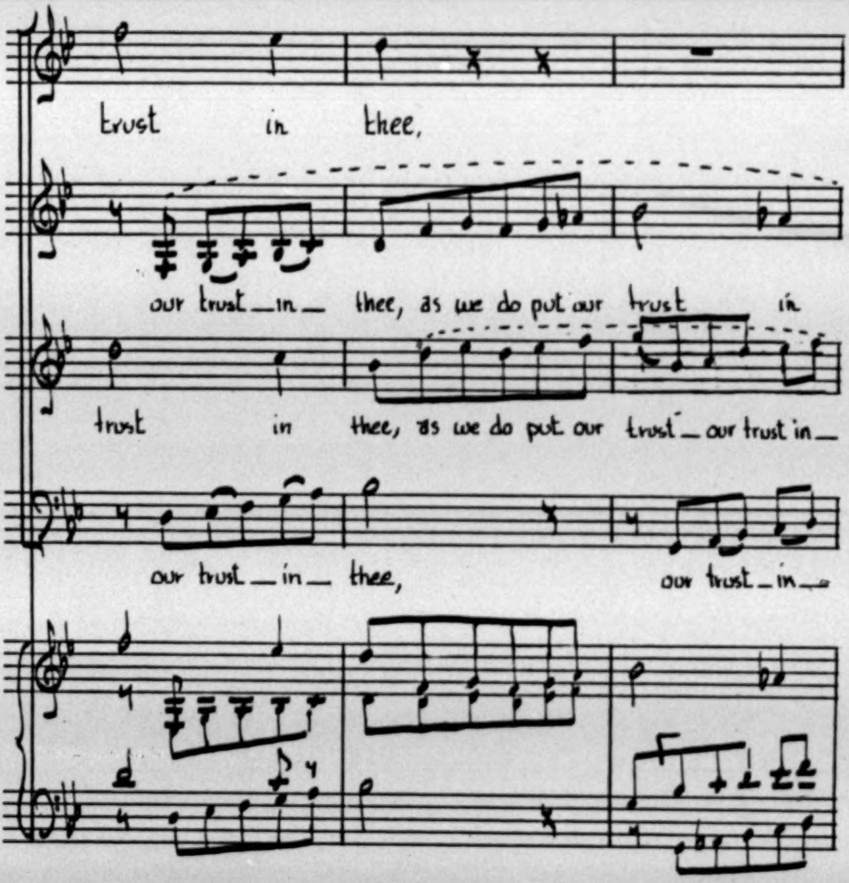

360
in thee,
in thee,
trust in thee,
trust in thee, as we do put our trust in

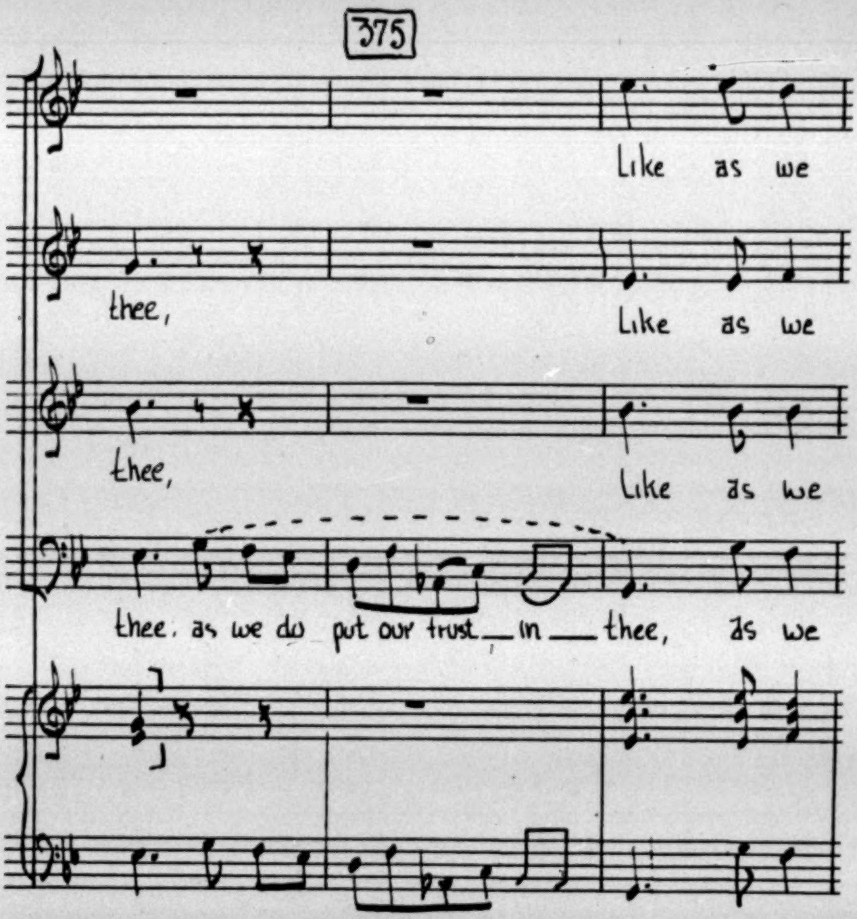

Like as we do put our trust — in —
Our trust in
thee — Our trust in

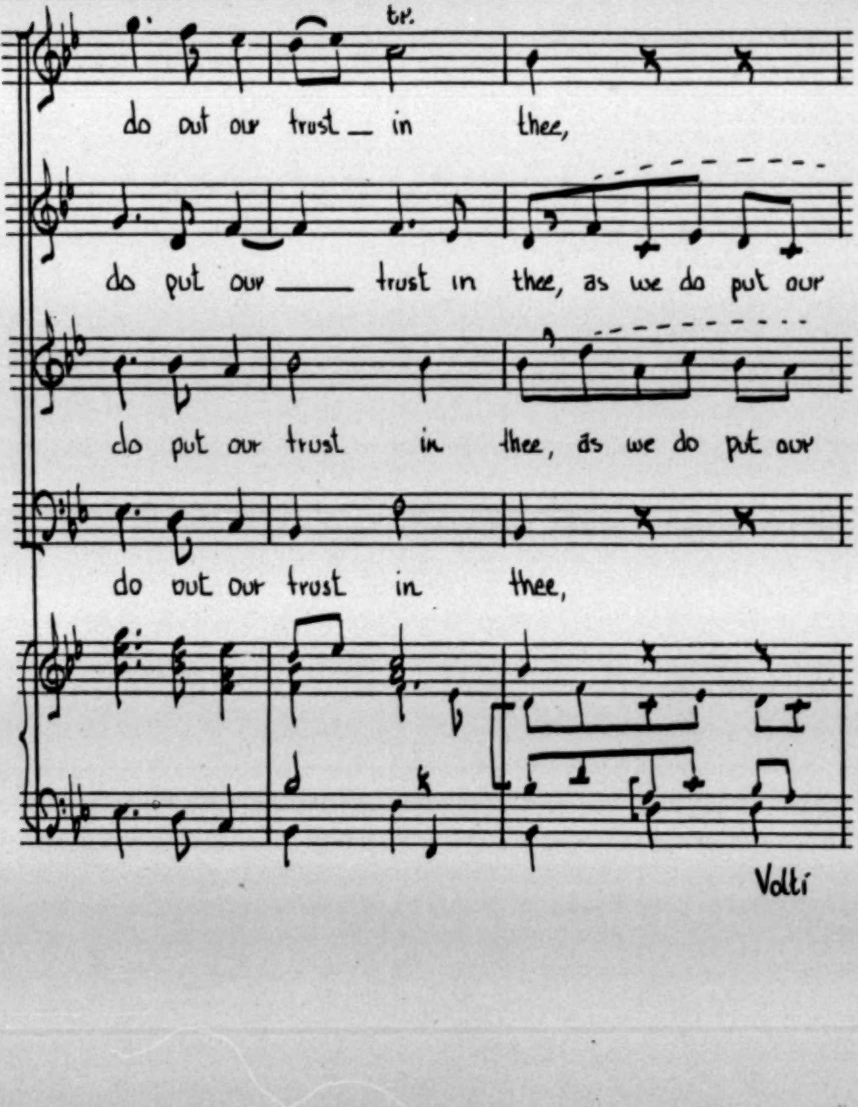

365
Like as we do
thee, as we do put our trust in thee, we do
thee, as we do trust, we do
thee, as we do put our


put our trust in thee, as we do put our
thee, as we do trust, as we do
put our trust in thee, as we do
trust in thee, as we do


370
trust, our trust — in — thee, as we do put our
out our trust — in — thee,
put our trust in thee, as we do put our
trust in thee,
(?)

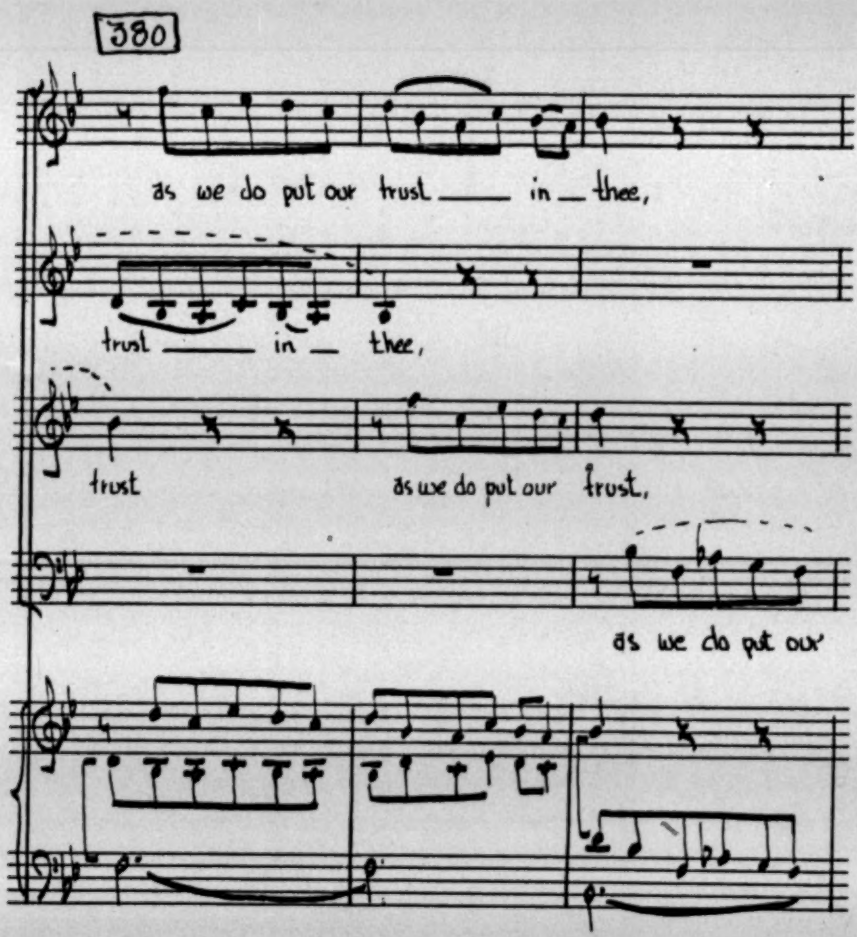

trust in thee,
our trust in thee, as we do put our trust in
trust in thee, as we do put our trust our trust in
our trust in thee, our trust in

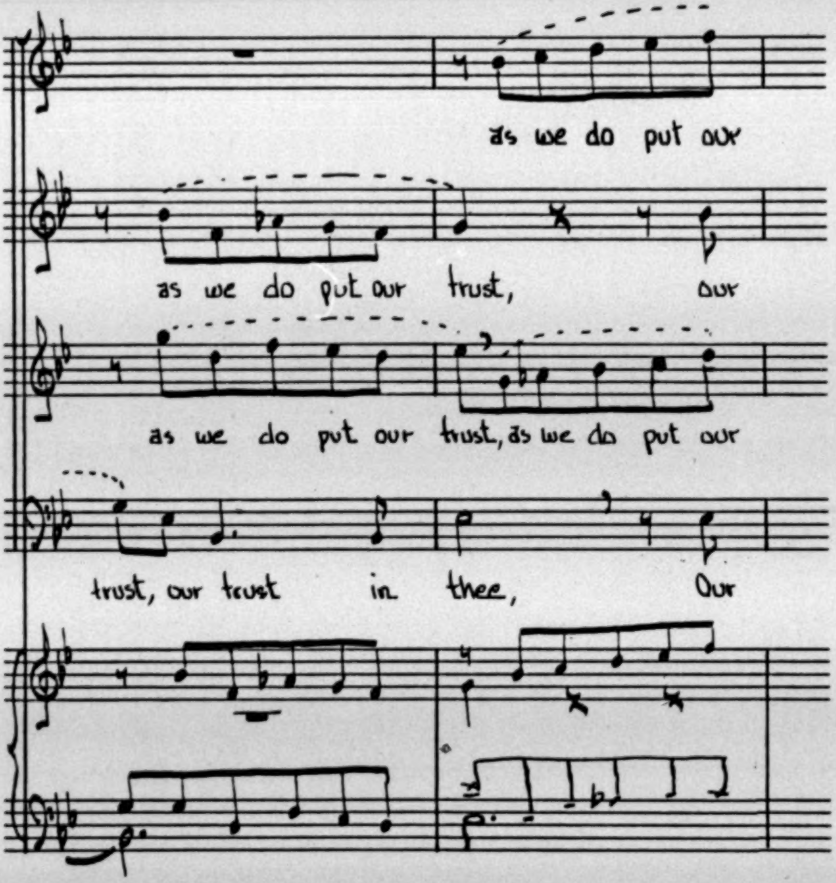

375
Like as we
thee, Like as we
thee, Like as we
thee. as we do put our trust in thee, as we

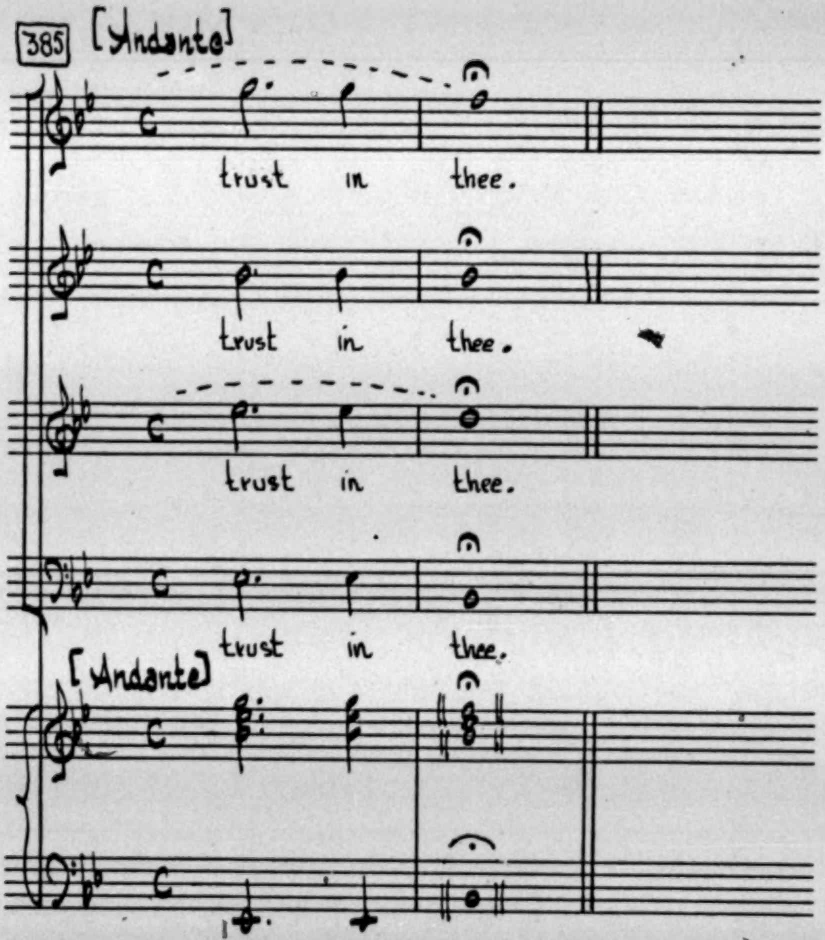

tr.
do out our trust _ in thee,
do put our _____ trust in thee, as we do put our
do put our trust in thee, as we do put our
do out our trust in thee,

Volti

380


as we do put our trust — in — thee,
trust — in — thee,
trust
as we do put our trust,
as we do put our


as we do put our
as we do put our trust, our
as we do put our trust, as we do put our
trust, our trust in thee, Our


385
[Andante]
trust in thee.
trust in thee.
trust in thee.
trust in thee.
[Andante]